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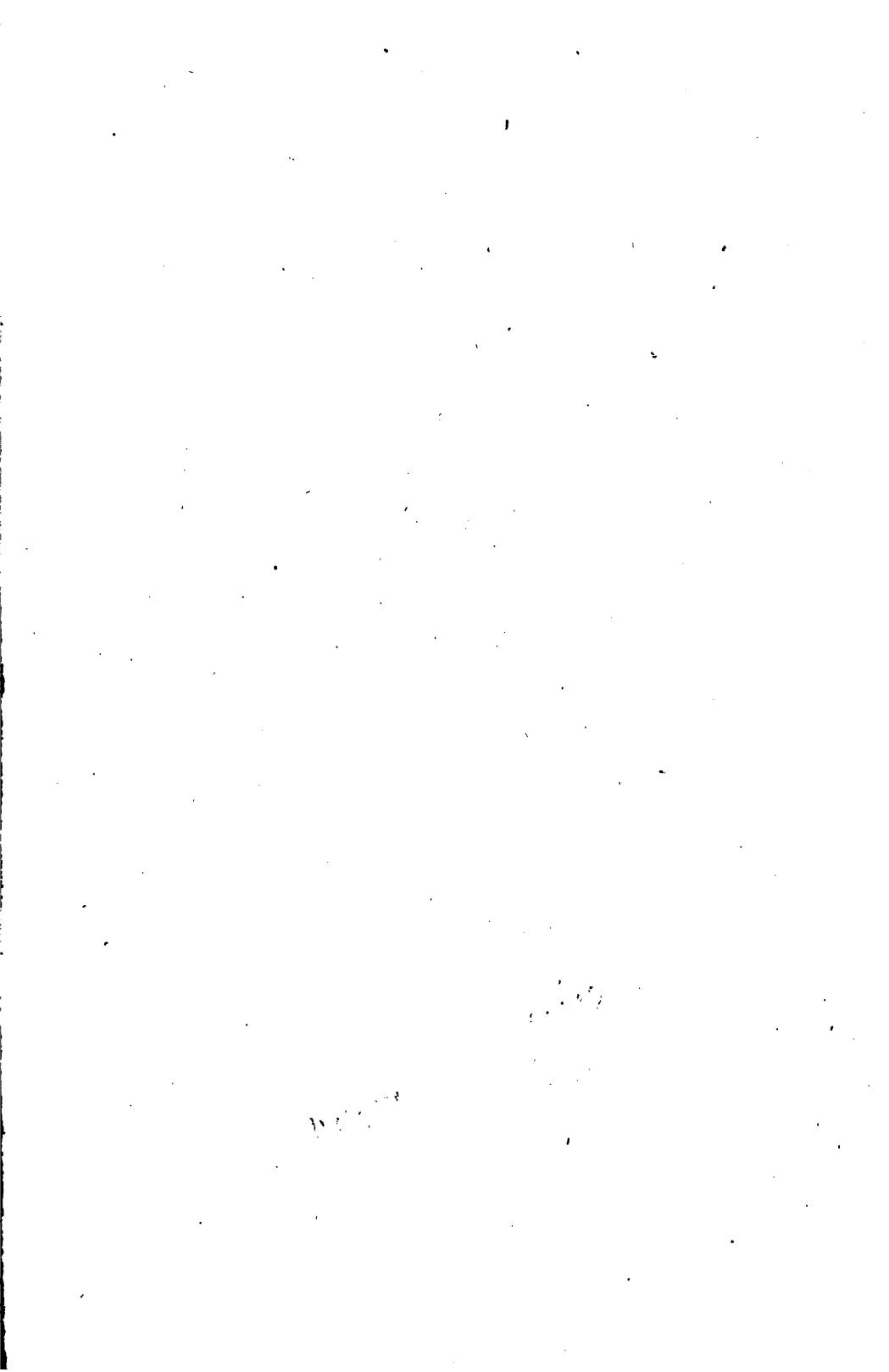
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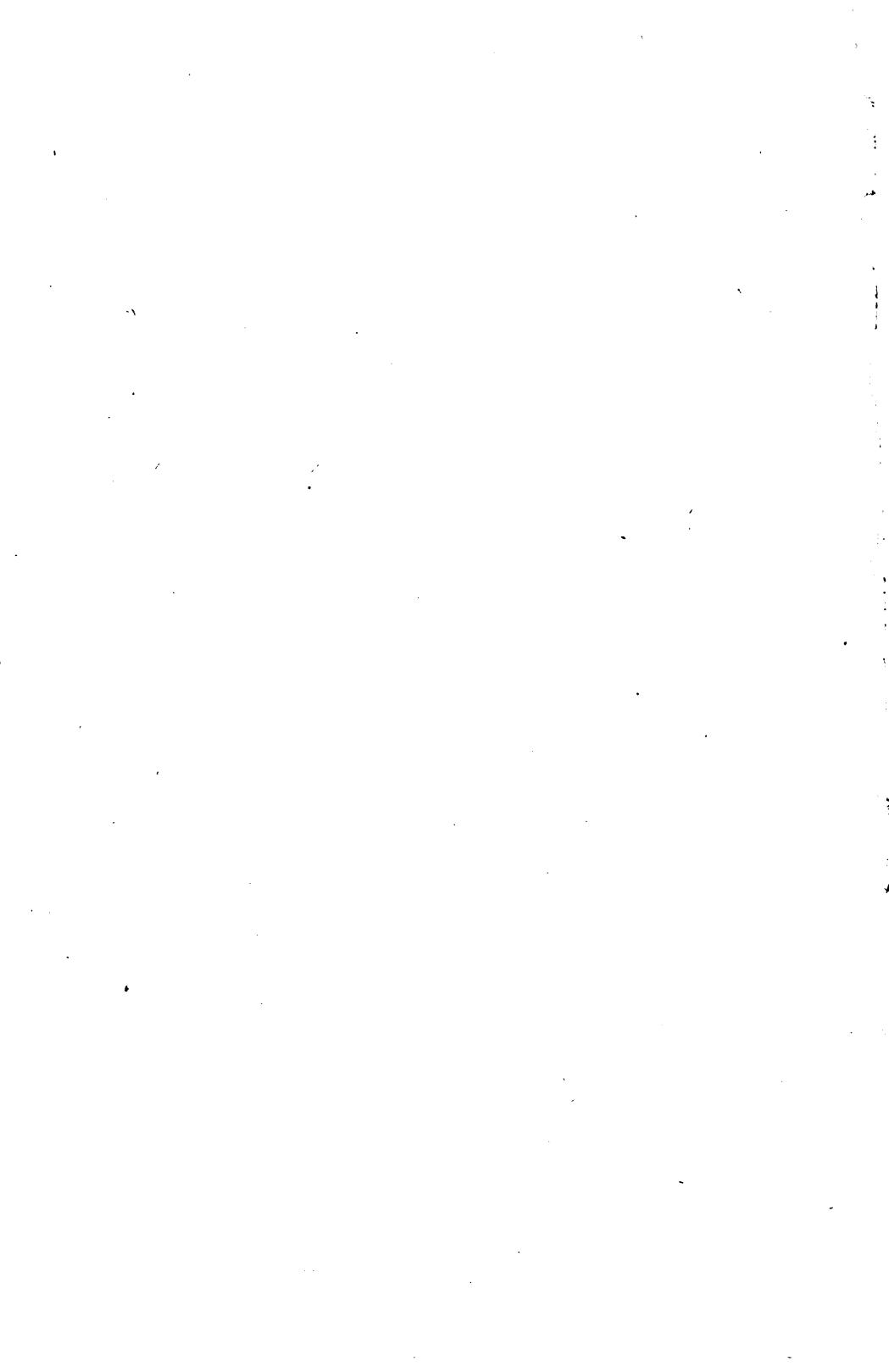


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# STATUS AND VALUE OF MUSIC IN EDUCATION



BY  
ROSE YONT

---

## A THESIS

Presented to the Faculty of the Graduate College in the University of  
Nebraska in Partial Fulfillment of the Requirements for the  
Degree of Doctor of Philosophy, Departments of  
Education and Philosophy

---

THE WOODRUFF PRESS  
LINCOLN, NEBRASKA  
1916

FEB 12 1917

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**TO DR. G. W. A. LUCKEY,**  
*Dean of the Graduate School of Education.*

*This volume is dedicated as a token of the author's appreciation of his services. From him, she received the first encouragement in her chosen line of research. To him, is due the credit for much in this volume, that may prove helpful to the serious reader. If the book succeeds in pointing out some fundamental principles, in a field of education, where as yet, the trail has scarcely been blazed, it will have fulfilled a worthy mission.*

**ROSE YONT.**

*March 15, 1916.*

*“A generous education is the birthright  
of every man and woman in America.”*

## VITA.

Born and reared on a farm in Otoe county, Nebraska, of German ancestry, country school grade education, taught the same one year. Entered the state university preparatory course and University School of Music in 1894, with piano as a specialty, continuing the latter throughout the college course; entered the Lincoln high school in 1895, transferred to the academy the following year, entered the University in 1897, graduated from the conservatory in 1899, and continued post-graduate work in piano, taking up private piano teaching; graduated from the University in 1903, taught home school again, 1903-04; took six months correspondence course in harmony with Dr. Percy Goetchius, New York City, 1903; began a correspondence course in counterpoint with A. J. Goodrich, New York City, 1903-04.

Started on master's degree at the University of Nebraska, 1904, taking up composition under Mortimer Wilson and piano at the conservatory. Spent the year of 1905-06 in California studying composition and orchestration by correspondence with Mr. Wilson and counterpoint with A. J. Goodrich, also by correspondence.

Moved to Lincoln, 1906, continued work on master's degree with composition and orchestration under Mr. Wilson. Took master's degree in 1907, in the departments of education and American history; took state teachers' certificate in German, French and history; title of thesis, "Music in the Public Schools of the United States."

Taught piano privately 1907-12, while continuing study of piano, taking up china painting in the school of fine arts.

Registered in the university engineering course during the summers of 1909, '10, '11, '12, as special student in furniture and cabinet work, and wood carving.

Entered Lincoln Musical College in 1912 as private pupil of Aloys Kremer, taking up composition and orchestration under Max Kidder in 1913.

Superintended practice work and chorus training in Parochial high school of the city, 1913.

Began study of doctor's degree the summer of 1913, in education and philosophy.

Went to New York City fall of 1913, took up full work in normal school music, Teachers' College, and in Columbia chair of music. Took piano with Sigismond Stojowski, and work in wood carving in Columbia shops.

Summer study of 1914 in Columbia with philosophy under Dr. Washburn and Dr. Woodworth, and piano with Madam Conrad.

Spent month of July visiting the high schools of New York City, Mount Vernon, and Brooklyn, and in studying conditions of settlement work in the slums.

Resumed work on doctor's degree the fall of 1914, in the University of Nebraska. Took up the problem of experimental piano teaching, with reference to a test of the learning powers of adults, extending tests to include a study of the grade pupil, and a possible solution for crediting private instruction.

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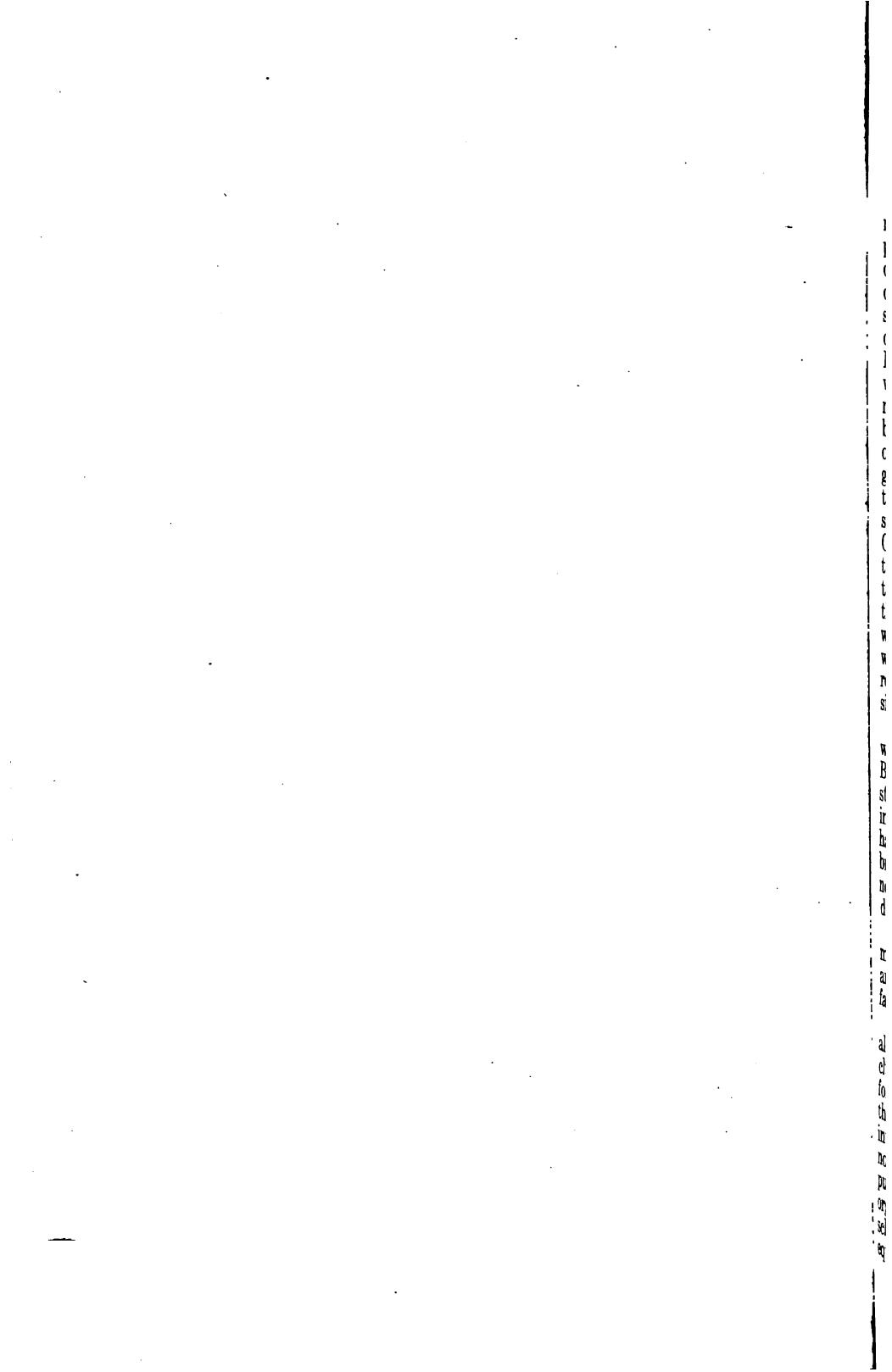
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## PREFACE.

I have been led to select this field of investigation in writing my thesis, from a slowly developing conviction that much of the present teaching of art in our schools (but most particularly that of music), is attended by great waste, if not real injury to the children on account of false pedagogical principles, lack of understanding of child development, and a commercializing of the occupation by the typical rank-and-file music teacher of the day. In the development of this thesis, the author hopes to bring out very definitely, her conclusions that much of the overwork, nervous breakdowns, and lowered vitality of children, is caused by an attempt to obtain these forms of culture on the side, and outside school hours. To what extent this is carried on, the general public little realizes, nor do the parents themselves, for that matter. The result is, that only the more vigorous children survive the strain, without serious damage to their constitutions. Or, worse still, they leave school for the sake of their art, since the school fails to solve their difficulties. Such a system has tended to turn out a large class of uneducated musicians, whom the educators now find it impossible to utilize, in the process of welding our art life and our school life into one. The division, which should not have taken place, has caused an isolation and a remoteness from real school problems, which cannot be reconciled, since the material is not forthcoming to supply the teaching force.

This treatise does not agree with some writers, educators, who say that the average music student is below mentally. By careful tabulation, both in musical advancement and school studies, the author has found that her best pupils stand highest in class. Those with less mental vitality are the children who have dropped the school work, and hence lack a many sided brain activity. Art life does not take the place of college study, nor is it possible for the college to supply the discipline and development peculiar to the arts alone.

The usual conservatory product is not the result of the musical education itself, but rather, the lack of a well defined and perfectly rounded out system of education, in which no one faculty is developed at the expense of another.

Since the average mature music student does not show the alertness of the music pupil in the grades, there is only one conclusion. School days have terminated too young, before the real formative period in the educational development began. That the artistic element should predominate at the expense of real intellectual fibre is to be expected, when the two processes do not develop together. There can be little doubt, but that a purely artistic education produces a highly developed emotional organism which is not desirable. On the other hand, a purely scholastic education produces an unemotional organism which is equally undesirable. Thus we have today these two classes in

large numbers, and it rests with the schools to so formulate their curriculum, that the two types may be fused into one, in such a manner, that the fusion may result in a well-balanced education for the great masses.

The writer having been a victim of the dual course, the problems and hardships of such a process have been brought home with unusual force and clearness. It is with the hope of bettering the situation of those who may follow, that she has taken up the difficult aspects of the problem. Her own teaching has convinced her that the situation has become more tense during the past two years, and until some plan is developed, whereby *all* the activities of a child may be included and supervised in the school curriculum, there is little prospect that the condition will tend to better itself. At present, there is no system of checking up the amount of work, which is really done by a school child in the course of a week. The general tendency is, that most children lack the keenness and alertness, which are characteristic of a child who is not overburdened with study, and which are so necessary to a learning process, that will be vital in the child's life.

With these thoughts in mind, the writer will attempt to show four aspects: first, to what extent music is recognized not only in the public schools, but in the normals and universities; second, by investigation, to determine the real status of private instruction in this state; third, by experimental tests on the learning powers of adults, to discover, if possible, whether the art development cannot be prolonged sufficiently, to give room also for educational development, without a sacrifice of either; fourth, an attempt to set forth the problem and indicate, if nothing more, what seems to be a solution worth consideration.

In preparation of the thesis, I have made exhaustive use of the state university library, the state house library, the state superintendent's private books, the legislative reference bureau, my own private library, with free use of Columbia library in New York City, and supplemented by four sets of questionnaires sent out to state superintendents, state universities, high schools of Nebraska, and to leading musicians and educators.

The writer here wishes to express her obligation to the above-named persons, for their prompt and courteous responses which they have made to her letters, and for the important information they have contributed so cheerfully. Whatever success awaits this thesis, the author feels will be due to the great consideration which others have shown, and only the large number to whom she is indebted, prevents mention of their names other than in the bibliography.

More especially is acknowledgement due to Dr. Luckey, whose generosity and interest have always been present, and whose wisdom and judgment are deeply appreciated by the writer.

April, 1915.

ROSE YONT.

PART I.

**Music in the Public Schools.**



## PART I.

## MUSIC IN THE PUBLIC SCHOOLS.

In treating of music in the public schools, this thesis begins with the conditions as they were in 1907, date of master's thesis, and deals largely with the phases as they really exist at the present time. For the most part, the material for such a study has been very satisfactory, and it has been possible to make reports and tabulate statistics, which are uniformly full for all sections of the country. The intense interest in music on the part of musicians, college men and educators, as shown by the many able articles now in print upon the subject, has made a valuable report possible, while the careful and complete answers received from the number of questionnaires sent out, have been very gratifying. I have made extensive use of the state superintendents' reports in this part of my thesis, since, being a careful compilation of state school affairs, they furnish even better source material than letters from the same parties. With this thought in mind, I have leafed through all the reports which may be found in the bibliography, and noted every mention of music. In my judgment, this serves as the most conservative and accurate background for a subject, which as yet is in its pioneer stage of development.

While the reader may feel at times that due credit has not been given, I have attempted to give as full account as the sources justify. The lack of systematic work in the public schools, and the unsatisfactory reports sent in to superintendents, have made the compiling of this part of the thesis especially hard. An effort has been made to show rural and smaller town conditions as accurately as possible, since no collected material exists upon this phase.

Conditions in larger cities are fairly well-known already, since musical education of a more or less satisfactory nature exists in most towns of any considerable population.

With this thought in mind, I have carried my investigations into the fields least accessible, and of which there is little knowledge of real conditions.

## NORTH ATLANTIC DIVISION.

Maine shows little agitation along this line. School reports sent in to the state superintendent's office make no **MAINE** mention of music. The report of the Eastern State Normal School, and of the State Summer School for teachers, each make a brief mention, with no outline of the courses. The school law of 1913, Sec. 59, p. 25, bears out this conclusion, since it says "music shall not be taught therein (free high schools) except by direction of the superintending school committees having supervision thereof". This would indicate a matter of choice on the part of the different localities, in regard to its presence upon the curriculum. The table of statistics on page 14 will serve to make the conditions clearer, as well as to present comparisons between the several states of this division. (2. 1912:19,21.)

The report of New Hampshire is still more scant in regard to any information. No mention is made. **NEW HAMPSHIRE** (3. 1911-12.) The reader is referred again to the report on page 14, which shows that out of forty high schools addressed, only sixteen responded, and of those sixteen, only eleven taught music. Since these as city school centers are the most favorable schools for such study, the rural population must not be as well cared for in this respect. (Thesis page 14.)

Music has been recognized in Vermont for fifty years in all the larger villages. About 60% of all the schools **VERMONT** teach it as a study. (376.) The report of 1912 makes seventeen mentions of music supervisors. (4. 1912:81—all ref.) An interesting feature of the work in this state, is the report of the Central Caledonia supervision union. A supervisor travels from school to school, reaching each one once every week, conducting model recitations and instructing the teachers. There are short daily exercises in music. (4. 1912:81—all ref.)

Ottauquechee Valley union also has a supervisor who has charge of the subject in the high school and the grades, and who is required to give one lesson every two weeks in each rural school, and map out the work for the regular teacher to present in the meantime. (4. 1912:129.)

The reports by counties give seven supervisors for 1911 and nine for 1912, (4. 1912:296—all ref.) with eight for 1914, a loss of one in two years. (495.)

The state of Massachusetts shows a higher stage of development, and a strong desire to infuse the study **MASSACHUSETTS** into the school system. In 1914, Massachusetts had one hundred and fourteen supervisors, four times the number in either Maine or New Hampshire. (495.)

Quoting from the report of the board of education, "supervisors of music are in general demand in public schools, but so far the supply has come from private agencies, which, however strong their courses in the technical knowledge and practice of music, seldom give the pedagogical training requisite for the supervisors of music. It is possible for one of the normals to undertake this form of special training. Tentative efforts in this direction are being made at the Lowell Normal School." (5. 1912-13:43.)

Principal Durgin urged the development of a department for such training, asserting "that at the present time there is no definite standard for such work, and, consequently the teaching of music throughout the state, is not as effective as it should be." Massachusetts has a large demand for teachers and supervisors of music. The state has made music a feature of the normal schools, of which there are ten, and has authorized the employment of a teacher of music in each school. (5. 1911-12:39. 7. 1914:4. 377.)

The report of the Boston school committee of 1913, emphasized the great difference in the teaching in different districts of the city. The degree of interest varied, as well as subject matter. Some afforded regular supervisors, others did not, and the regular teacher did the work. Where a special teacher was hired, he visited the upper grades every five weeks, lower grades every four weeks and the kindergarten every two months. (6. 1913:44.) A few elementary schools had given much attention to orchestral music, and had developed an orchestra of ten to forty members. The training was done outside of school hours, but the results were worth while. Special teachers were so few, that the grade teachers had to do most of the teaching. Weekly instruction in choral singing was given in ten of the fifteen high schools. Not a single teacher was assigned exclusively to high school music, although there were fifteen thousand pupils in the high schools.

"The attention to music in the secondary schools is not adequate for a musical center like Boston. There should be courses in musical appreciation, theory, practice and more extended choral work, as well as harmony, dictation and musical art. There should be instrumental practice outside in institutions, and with private teachers with periodic tests for the same. There is no valid reason why music should not have the same credit as any laboratory subject. We must give this recognition, if we are to save the high school course for the musician." (6. 1913:44.)

Such was the report of the school committee of Boston last year, and reveals the fact that general growth has not kept pace with the verdict of school management. The need, as is indicated here, is not felt sufficiently yet to be supplied.

In Rhode Island, the subject is equally serious, and undertaken from a pedagogical standpoint. The school **RHODE ISLAND** reports make mention of it in various parts of the state, the subject being introduced frequently during the last reports. There is a strong desire to teach it as a language, and to introduce theoretical work, even original composition. (8. 1909:71,81,116. 1910:195. 1911:295,303,348,352. 1912:126,130.) The work in this field is centered in the normals. The private schools and institutions, other than parochial schools, made the following reports:

Conditions in private schools were:

1911: Music in twelve, none in five, no report from eight.  
1912: Music in ten, none in nine, no report from eight.

Conditions in parochial schools were:

1911: Music in twenty, none in three, no report from eight.  
1912: Music in twenty-five, none in four, no report from three.

The two reports show a gain for the parochial and a loss for the private schools. (8. 1911:348,352. 1912:126,130.)

Providence, which had six supervisors in 1875, with a population of one hundred and twenty-five thousand, now has only three with two hundred and twenty-five thousand people. The director, E. P. Russell, says that, but for the normal school training, music of Providence would have suffered. Hence the great efficiency of the grade teachers along this line. (8. 1910:195.)

Connecticut requires music to be taught in the normals, and for a term of forty weeks. The teaching staff **CONNECTICUT** being drawn from these schools, they have ample preparation, even where a supervisor is not always available. (379.) Aside from the knowledge gained at the normals, the state has thirty supervisors employed this year, while the salaries, as shown in the next paragraph, are sufficiently large to draw good teachers. A point worth noting, is that half of the supervisors are men in both this state and Massachusetts. (495.)

The following table, made out from the report of the board of education, will show the cost and time devoted to the study. It includes reports from years of 1909 to 1910 and 1911 to 1912, with a comparison.

The first report (b) includes seventy-three towns; that of the second (c) has seventy where special teachers were hired, with the length of time devoted to the subject during a week.

a.	Number of hours per week.....	3	2½ to 3	2½	2.05	2	1½
b.	Number of towns, 1909-10.....	2	1	5	1	5	6
c.	Number of towns, 1911-12.....	0	6	0	0	5	0
a.....	1.45	1.40	1½	1½	1.25	1.25	1.15 to 1.40
b.....	1	4	1	16	0	9	1
c.....	0	11	0	15	2	15	0

a.....	1.05	1 5/6 to 1 1/2	1 to 1 1/2	.50	.45	.40	.30
b.....	1	20	1	1	3	2	0
c.....	0	0	15	0	5	0	2
a.....	.25	.20	.15	.12	2 periods	1 period	part time
b.....	0	0	1	1	0	1	0
c.....	1	1	0	0	2	1	2

A study of the figures shows that the average length of time was 1.15 to 1.40 hours for a week's study, the number being very small where less than an hour is given. The salaries were as follows:

	Over \$3000	\$2000-\$3000	\$1000-\$2000
1909-10 towns.....	0	2	7
1911-12 towns.....	1	4	18
\$900-\$1000	\$800-\$900	\$700-\$800	\$600-\$700
2	2	4	4
7	6	4	5
\$400-\$500	\$300-\$400	\$200-\$300	\$100-\$200
9	12	12	14
6	16	17	16
			Below \$100 3
			8

The year 1909 to 1910 shows a larger number of towns paying from \$200 to \$400, while in 1911 to 1912, one salary was \$3,100, eighteen were between \$1000 and \$2000, more than doubled. This same increase of salary is shown in all the towns, indicating that as newer towns take up the subject, better teachers are secured at an advanced price. This is always the case in the larger cities.

The appended table shows the total salaries of special subjects taught in the state for the same years just quoted:

	1909-10	1911-12
Singing.....	\$41,842.30	\$46,352.12
Drawing.....	36,052.31	44,396.49
Domestic Science.....	7,649.66	14,983.19
Manual Training.....	16,270.46	21,577.70
Sewing.....	12,018.36	15,405.55

The table shows that by far the largest amount was paid singing teachers, as compared with those of other special subjects, and that there was an increase of practically \$5,000 paid out in the later report, the averages being \$573.83 for 1909 to 1910, and \$594.25 plus for 1911 to 1912.

The following list of questions was asked of candidates for state teachers' examinations 1912 and 1913. (9. 1910-11:255. 1912-13:215.)

### I.

1. Write all notes from a sixteenth to the longest.
2. Write the following exercise in the key of E, 4/4 time, four even measures, one beat to each note except the last: 3 5 #4 5 6 7 8 5 3 #2 3 6 4 2 1.
3. Transpose the above exercise to the key of G flat, 4/2 time.
4. Write scale of b minor, harmonic form.
  - a. Give methods of teaching sharp 4.

- b. Divided beat known as beat and one-half note, or dotted quarter and eighth.
- 6. Write ten exercises in 4/4 rhythm, using different combinations of notes and rests.
- 7. Give an outline of a lesson plan for third grade.
- 8. Meaning of the following: andante, adagio, vivace, molto, crescendo, de capo (D. C.)

A new feature that has not occurred in any of the preceding states, was that, in a single instance, the supervisor's salary was paid by private subscription, but the amount was not specified.

In the earlier report, four towns had the subject, but without a supervisor. The later report had supplied this deficiency, so that these towns were supervised, there being no vacancies.

(9. 1910-11:255. 1912-13:213,516.)

New York recognizes music as a branch of study, and has done so for many years. It is generally taught in both the NEW YORK grades and the high school, but is not given the regular attention that other subjects receive. No general system is in use, each city using what seems best. (380.)

In 1910, the Board of Regents adopted the following general plan for secondary schools:

1. Chorus singing and the rudiments of music. For regents' examination, this subject requires one period per week, of not less than forty minutes chorus singing outside of theoretical work. Each school is recommended to devote two periods to the subject, and to make it required, not elective.

2. Dictation and melody writing, a three hour course, with a minimum of three periods per week during the year. Chorus singing and the rudiments to be finished before this is taken up. The aim of the dictation is that all shall gain power to think clearly in tone, and to read and write music with facility. The methods to be used are similar to those used in learning the mother tongue.

### 3. Music appreciation.

The theory work includes scales, signatures, minor in the three forms, names of intervals, etc. This course, with reading and writing melodies, is supposed to produce solid musicianship.

(10. 1910:391.)

New York is more favored than most of the states, in that it has the stimulus of very large musical centers, especially New York City. The strong departments in several of the colleges, together with the educational leaders, have set up a high standard, which the state at large is not yet able to keep pace with. Some of the results in New York City can well be taken as models for less favored cities. The dominant note, however, and one which the reports bring out over the country in general, is the lack of uniformity. This city displays almost as many types and ideals of imparting musical instruction, as it has high schools. In the main, the results are highly gratifying, but much more could be

accomplished, if the same systematic uniformity and set standards prevailed, as do in other school branches. However, this is a problem which will be handled in due time and adequately, when the subject is taken generally under state patronage by state institutions. (Observation.)

At a meeting of the New York state examination board, Superintendent Boynton presented a communication from Prof. Hollis E. Dann, member of music council, which was passed by the musical section of the State Teachers' Association in 1911. It was as follows:

*"Resolved*, that high school pupils preparing to enter the normal and training classes, shall be required to pass the regents' examination in rudiments of music and chorus singing, melody writing and dictation."

*"Resolved*, that graduates of training schools and training classes, shall be required to pass an examination in music."

*"Resolved*, that state inspection of the music of the public and professional schools would be most desirable." (10. 1913:143.)

These resolutions were referred to a committee for a report at the next meeting.

As in many of the preceding states, the normals are trying to take care of musical instruction, the one at Potsdam giving a special course in music covering two years, for the training of teachers. (380.)

Several universities, and particularly some of the conservatories of New York City, which are incorporated by the state, and authorized to give diplomas and grant degrees, all offer strong courses for the training of teachers for school music, in all its phases. (Observation.)

New Jersey shows the enlargement of the idea of having one supervisor teach music in all the schools of a NEW JERSEY township. This was done at the suggestion of the superintendent. Musical contests are spoken of in the 1910 report of the superintendent of Plainfield, stating that "interest was increased." The same volume speaks of the list of text books recently adopted as "furnishing some material for art work". As early as 1900, Paterson was outlining a course of music for the schools. (11. 1900:211,288,295. 12. 1909-10: 180.)

In Union county, a music supervisors' association was organized in 1909. It was the clearing house for all that was new and untried, and held meetings every alternate month, to observe the work done in the districts. After each inspection, a meeting was held to exchange opinions of the work. This inspired interest on the part of patrons. (11. 1911:164.)

A three course plan was devised by the school administrators last year, at the beginning of the seventh grade, to suit the varying needs of the pupils. All three courses, even to the business

course, give one hour of the fifteen hundred minutes to music. The Hackensack schools were organized on this basis. (11. 1912: 79,82.)

The mentions of musical instruction in this state are much more frequent in the reports for 1913, as compared with previous years, than is the case with the states just dealt with. This indicates that the growth may be later, and not a slow development as in Massachusetts or New York. (11. 1900:211,288,295. 1913:79,82,139,160,186,424. 12. 1909-10:180.) Somerset County sent in this report:

"Special mention should be made of the excellent results in music at Bound Brook, North Plainfield Borough and at Somerville, which has a fine victrola. These schools took part in the music festival at Westfield." (11. 1913:424.)

A table found in 1913 report is of interest, since it bears on the results of "examinations for teachers' certificates". The questions asked, as well as the exact nature of the certificate, would have been very instructive, but could not be found. It is appended:

	1912		1913	
	Passed	Failed	Passed	Failed
Elementary	13	36	54	16
Special	15	6	9	2

The proportion of failures in 1912 as compared to 1913, shows that the candidates were either better prepared the second year, or that the requirements were lowered. (11. 1913:160.)

The following table, compiled by the commissioner of education, shows comparison of the number of pupils in music courses, with some of the numbers in other high school branches.

	1912	1913
State enrollment of high schools	459,189	478,935
Number in music courses	6,073	6,615
Number in American history	3,214	3,011
Number in English	28,540	31,878
Number in German	13,346	13,984
Number in drawing	8,092	10,331

Drawing and music show an increase of 19.6%, commercial subjects increased 53.9%, language decrease 2.9%, industrial arts increase 55.5%, history increase 9.4%, science increase 26.4%, mathematics increase 16.4%.

(11. 1913:186.)

In studying this table, it must be remembered that some of the branches are compulsory, while others are not, so the figures are not a true guide as to the inclination or tastes of the students.

In the reports of Pennsylvania, 1911 shows unusual activity as compared to the years just preceding. (18. PENNSYLVANIA 1911:19—all ref.) 1909 has five mentions of music, 1911 has twenty-one, including forty distinct schools, and several mentions where it is impossible to estimate the real number. (13. 1909:224—all ref.)

In one year in Clinton county, four high schools bought pianos and ten purchased organs. Several other schools did likewise. The reports of this state would indicate that there is considerable teaching without a music supervisor. (13. 1911:56.)

The Pennsylvania report of 1909, makes several mentions of music as a new subject, in the various reports of the schools. The Radnor township superintendent reported a special teacher just added, to supervise all the elementary schools. The high standard of singing gained is mentioned in several schools; in some, the success is emphasized. (13. 1909:224—all ref.)

The following report is from the same state two years later. Musical training is mentioned thirty-six times, several of which are county mentions, including many districts where it had been placed on the curriculum. The characteristic attitude may be gained from quotations. "An orchestra was organized in Kittington, and has held many in school." Eaton music "is under guidance of a special teacher, and merits the highest commendation". Danville reports "work in music has more than held its own". "The development is sweetness and purity of tone, clear distinct enunciation." One principal says that "directors are recognizing the value of music as a subject that should be taught in our schools, and are doing their part by securing special instruction for this subject." Forest county speaks of "a conspicuous evidence of growth and progress—in effort and improvement of vocal music." Clinton county says "four high schools bought pianos during the year, and ten bought organs." This report comes from Alleghany county:

Number of school districts where vocal music is taught .....	40
Number of schools where vocal music is taught .....	844
Number of pupils studying vocal music .....	37,000
Number of special supervisors in music .....	20

Danville held an annual musical of the borough schools, with "never before such praise for work the grade teachers had done."

Corry report says "another subject which we feel should receive consideration in every system of public schools, is instruction in vocal music. But without a supervisor, satisfactory results cannot be obtained. So, while we realize the high intelligence, as well as ethical value of systematic study of music, while we know that the culture derived from it would be felt in our homes, in churches of the city, while we appreciate the influence on musical and aesthetic taste, we are obliged to treat it in a haphazard way".

Bristol Borough says "music was introduced into all the schools below the high school, and pupils made remarkable progress. Teachers took up the subject with unusual earnestness and success." (18. 1911:19—all ref.)

In the 1913 report, twenty-eight mentions are made of music, several reporting "a number of schools of the county have taken

it up". Clarion, Lackawanna, Luzerne, Warren counties and Coal township all speak of an instructor of music in institute, which had not been alluded to in the previous reports.

York county principal says "in this age of progress, the educational value of music cannot be fairly measured. It is the greatest art". (18. 1913:22—all ref.)

In his reply, Mr. Schaeffer, state superintendent, stated that he felt "music should receive more emphasis, but the trouble was to get satisfactory teachers. Pennsylvania normals have taken up the work already". (381.)

An interesting set of statistics was made out for New England, New York and New Jersey in 1910, upon the "Present Status of Music in the High Schools" for these states. It was sent to 679 schools, and seems carefully compiled, yet is offered as secondary source material, since it was prepared by another. Three hundred replies, less than half, were received.

If desired, a more detailed set of tables may be consulted, by reference to the source material. Only the summary of facts is touched upon here. (476. 1911:217.)

	Me.	N. H.	Vt.	Mass.	R. I.	Conn.	N. Y.	N. J.	Total
Number of schools addressed	94	40	45	194	16	75	138	77	679
Schools reporting	30	16	22	89	9	45	57	31	299
Music in	14	11	14	86	5	35	50	24	239
No music in	16	5	8	3	4	10	7	7	60

This table is given as a guide in estimating conditions. As is noted, approximately one-third sent replies from Maine; of this third, about half report the study of music. Yet the fact that sixty-nine schools sent no report, does not argue lack of musical training, nor indifference to the subject. So on through the list of states, varying per cents sent returns. The reader is merely reminded that no report can be taken as a true basis, which does not include practically full returns. The omission of a dozen would change the report enough to draw the attention in accurate research work. Even so, the tables are both interesting and instructive, when studied with this distinction in mind.

The average time devoted to chorus work was forty-five minutes. No credit was allowed in the glee club work of the schools reporting. Total number enrolled was 63,997, New York having the largest number, 28,997; Massachusetts had 19,434. The total number of boys' glee clubs was 1,122, in girls' glee clubs, 2,207, and in mixed clubs, 1,747. The average weekly time devoted to rehearsal was one hour, two hours in Maine and Vermont outside of school hours. Three schools reported credit for this work.

Out of 239 schools reporting, 18 offered harmony, 6 offered appreciation, 2 offered voice culture, and 6 allowed credit for outside music study, under each, Massachusetts furnishing half

the numbers. The total number of pupils in harmony was 38, in appreciation, 168, in voice, 21.

Eleven schools offered preparatory courses in music for normal school candidates, eight of these being in Massachusetts. Eleven in New York offered the regents course in music rudiments. In all these elective advanced courses, credit was given toward graduation.

### SOUTH ATLANTIC DIVISION.

The conditions in Delaware are not favorable for the development of any art, which does not have a practical bearing upon preparation for gaining a livelihood.

**DELAWARE** The school funds in 1911 averaged \$350,000.00, while 11.7 cents was the average cost per capita for the school children, which is lower than any northern state. Only eight of the southern states are lower. The average of the North Atlantic group is 23.7 cents. 41.4% of the state population is in Wilmington, 5% in the smaller cities, and 53.6% in the rural districts. There is more wealth back of each child than has the southern states, practically the same average as Pennsylvania, but it is not evenly distributed. The northern part has much greater resources.

In 1900, 12% of the total population was illiterate; among the total white population, 7%; while among the negroes, 33.1%; among the foreign born whites, 18.3% were illiterate. In 1907, a compulsory attendance law was passed, which required five months attendance from seven to fourteen years of age.

The curriculum of the school is confined to the elementary common branches. Manual training is taught only in the Wilmington graded school, with advanced instruction in elementary branches, while the beginning of high school work has been organized in many of the towns. The rural school buildings are very poor, particularly among the negroes.

The average salary of teachers, including Wilmington, was \$40 per month in 1911, many rural teachers drawing \$25, some even less. The state has no normal school, so the possibility of musical training for the public schools is closed in that respect, which is a distinct loss, when compared with the reports of normal trained teachers of the North Atlantic States, where the study of music is compulsory.

The state has only nineteen public high schools and three private. (87.)

In the letter of the state commissioner of education, music is not recognized in the schools, while less than 1% teach it. Some automatic players are used for instruction and entertainment. (382.) No supervisors are listed in the directory, (82. 1913:193) and no college or university of higher learning recognizes it in any way. (495.) It was not necessary in 1909 for a teacher of

music in the public schools to hold a certificate. (14. 1898-1909. 25.)

In Maryland as well as in Delaware, emphasis is placed on the practical subjects of study. One county gives books MARYLAND I, II, III and IV of Eleanor Smith's songs series, in its list of free text books. Carroll county sent in the following report in 1911:

	1910	1911	1912
Number of music pupils.....	862	1,094	1,015
Number in 1st grade classes.....	1,906	1,731	...
Number in drawing.....	3,273	2,094	...
Number in German.....	23	23	...

The numbers in several other subjects are given to show comparison. Drawing appeals more than music since its practical element is evident in mathematics. German, the less necessary subject, has small drawing powers.

Howard county lists a public school music course of books, while Somerset county, also has on its free test book list a Rote Song book. (17. 1911:137—all ref. 1912:227.)

In 1912, the Peabody Conservatory of Baltimore co-operated with the university in a six weeks' summer school, by giving a course of public school music. The arrangement was very satisfactory. (17. 1912:144.)

The total number of supervisors for the present year is four. (495.)

Of the nine colleges and universities of varying sizes, six do not recognize music in any form, three give it some form of recognition, one of the latter being for the colored race. (82. 1913:193.)

Virginia is marked by unusual activity in the teaching of public school music in the normals. Of the fifteen VIRGINIA spoken of in 1910 and 1911, only two made no such provision. Many of the classes have fifty to one hundred and fifty students in the music department. Most of this activity began in 1911. (18. 1909-11:298—all ref. 1912:297—all ref.)

The list of text books selected in 1908 and continued in 1912, has a full set of music books, as well as two song books, as outlined by the state board of education. (21. 1912:7.)

The total salaries paid to special teachers of music in 1911 to 1912 was \$10,287.60. (19. 1911-12:31.) This would indicate a large number teaching who are not reported, since only four supervisors are listed for 1914. (495.)

The reports show that interest is quite recent, and that the growth has been rapid, the normal activity, as shown in 1911, not being, as yet, thoroughly infused into the school life of the state. This being the case, the next few years should show a marked improvement in school music.

**WEST VIRGINIA** The teaching of public school music is a phase of normal life in West Virginia, possibly slightly less than that of Virginia for a given length of time, as shown by the school reports. Some of the normals offer work in vocal and instrumental music as well. Many of the reports sent in from the schools over the state, make mention of the work in music. (22. 1911-12:43—all ref.)

The University of Virginia had the following teachers in 1912: a director of music with a salary of \$2,500, and five assistants, only one of whose salaries was under \$1000. (22. 1911-12: 27.)

The state superintendent sends the information that music is recognized by the state board, but not required by law and has been so recognized for four years. It is taught very generally in town and city schools, approximately in about 50% of the schools, and is now compulsory in the normals. (383.)

The manual containing the course of study, contains six pages of general discussion, under the subject of musical study in the schools. Its cultural and disciplinary value, as well as the valuable emotional training, is well brought out. The teaching of music in its more serious aspect is emphasized, and the teacher led to see his responsibility, in getting this result. (24. 1914:229.)

The High School Manual allows music to be elective to the extent of two units, a unit being recognized as a study carried thirty-six weeks, with five recitations per week, and forty minutes in length. (23. 1912:8.)

The outline of study by grades, has music in every year throughout the eight years, while all two, three and four year high schools have it in the curriculum also during the entire course. The agricultural course as well, has music as an elective for the first two years. (28. 1912:10,60. 1914:35.)

The most striking characteristic of the North Carolina reports of the years 1910 and 1911, is the number of **NORTH CAROLINA** new pianos bought, most of them for the high school buildings; occasionally two were purchased. (25. 1909-10:61,62,63,64,65. 1910-11:7—all ref. 1911-12:19,20,21.) In 1910, eight were bought, in 1911, twelve, and in 1912, four were placed in the schools. Every page of the report pertaining to the schools makes mention of one, sometimes two or three purchases in different localities, while a number of other places mention the musical work. Thirty-four different mentions are made in the three different years, which is significant as to the awakening of interest along these lines. One mention in 1912, speaks of sixty-four pupils in rural districts in the music study class. Doubtless most of the instruments, if not all, were purchased by private enterprise, since mentions are made such as "by receipts from school plays", "selling refreshments at recitals", while the large majority were paying a balance still

due. (25. 1909-10:61—all ref. 1910-11:7—all ref. 1911-12:19—all ref.)

In the report of the Wakelon High School, the principal said that "owing to less demand for Latin, he omitted it with students having little college opportunity, and supplied instrumental music, agriculture and civil government". (25. 1910-11:65.)

The following quotation is taken from the Handbook for High Schools for 1910, concerning music, drawing, domestic science, and manual training.

"Because no place has been provided in the curriculum for these subjects, it does not mean that their educational value and importance are not recognized, and that they must therefore be ignored. Music and drawing ought to be in every public school in the land. Our cities and towns are providing for the teaching of these branches, but very few of the rural schools have yet been able to follow in their lead. Whenever it is possible for a principal to provide the necessary equipment, it is earnestly recommended that he do so. The state department is ready, at all times, to encourage instruction in those neglected branches, and to render any assistance that it can, in providing for their introduction, and in stimulating a greater interest in them. (26. 1910.)

From the state superintendent comes the report that less than 1% of the schools have music as a study, and that it is taught in the normals, but not compulsory. (384.) There are ten supervisors this year. (495.)

A glance at the industrial conditions of South Carolina, (page 77 of thesis) reveals the difficult racial problem under which the state labors. It ranks second in respect to the large negro population.

SCHOOL interest centers more in domestic science, household arts and manual training, rather than in the less practical subjects. Industrial needs direct the choice of studies, rather than natural inclination.

Only one music graduate was placed in a position by the Winthrop Normal and Industrial College, during the year of 1912.

Neither public or high school reports make any mention of work of any sort in music.

The normal at Little Rock has music in its curriculum, as well as the one just mentioned, so that slight training is possible and very probable in the larger towns. (27. 1908. 1909. 1910. 1913. H. S. 1911. Bulletin VI, 1913.)

While Georgia does not show great interest in the subject it is by no means disregarded in the public schools. GEORGIA The First District Agricultural and Mechanical School at Statesboro had a "capable music teacher" in 1910, and the Georgia Normal and Industrial College had a complete

conservatory course of musical study. The high school courses as outlined have no music in the curriculum. (28. 1910:138,167.)

The Georgia Normal Summer School gave a course especially adapted to the needs of the teachers. (28. 1912:161.)

In 1913, the agricultural school had a flourishing department in piano, sight singing and chorus. The state high school contests also had music on the list, which took the form of piano recital. Eight girls contested in 1913, playing the following grade of compositions: Twelfth Rhapsody, Liszt; Rondo Capriccioso, Mendelssohn; "Witches Dance", MacDowell; Prelude, Rachmaninoff; "Perpetual Notion", Weber; and Nocturne No. 2, Chopin. Elocution, essays and athletics were the other features of the contest. (28. 1913:273,297.)

Music is recognized in Florida in a rudimentary form. The aim may be summed up thus: "The pupil should learn **FLORIDA** how to sing and to memorize a large number of sweet, simple rote songs, in order to gain some appreciation of the artistic in the home. Once a day throughout the whole school life, the pupils shall have a period set aside for rote singing. Technique is not recommended. These songs shall consist of melodies relating to home and farm life, and shall be of a character to increase the love of singing and ability to sing."

Music is mentioned on the high school curriculum, but no indication is given as to the time or character of the work, merely suggesting that an hour be given for the first two years. This note is appended: "If music and drawing have been given in the grades, they may be omitted here, with the exception of the chorus work. Should they be given, no work outside of class shall be required."

The questions given below were used in 1912 for special certificate in music, ten taking it, two of whom combined music with drawing.

1. What is a scale? How many tones in a scale?
2. How are scales distinguished?
3. Draw a staff and represent the scale C.
4. What is the effect of a sharp on a tone? Of a flat? Make the characters.
5. Write the chromatic scale of C on the staff.
6. Write the relative pitch names, and the absolute pitch names in the key of D.
7. Explain the meaning of each figure of the meter signature.
8. Of what nationality were the following composers: Verdi, Mendelssohn, Gounod, MacDowell, Schubert?
9. Give some methods that may be used to bring up the backward child.
10. Name one idea that should be developed in each of the first five grades. (29. 1911-12:218—all ref. 30. 1912:12.)

In answer to letter, the state superintendent wrote that

music was recognized but not required, and that it was taught in many of the high schools.

It is also taught in the normals, but is not compulsory, and is not given recognition upon certificates. This probably means regular certificates, since the foregoing list of questions shows that special music certificates are issued. (385.)

### SOUTH CENTRAL DIVISION.

The Kentucky reports make several mentions which are worthy of note, and show a developing of this study KENTUCKY in the schools. The Taylorville school in Spencer county is spoken of as having a supervisor of music, while the following report was sent from Winchester county: "Music was formerly taught after a fashion by the grade teachers. About five years ago, competent instructors of music and drawing were employed, and, as a result, pupils have made wonderful progress in these lines." This indicates a sentiment in favor of better work and specialized training.

The Eastern Kentucky State Normal School has an instructor for public school music, while the Western Kentucky State Normal has such a course free to all, including sight singing, music structure, and methods. There is also a required course to prepare supervisors of music, and a certificate is issued. The normal has a conservatory connected with it, in which work is given in all the regular branches of a standard school of music.

The state elementary certificate has music on its course, and the intermediate and advanced certificates each have two years of music. (31. 1910-11:163,180.)

A committee of ten of the Kentucky educational associations drew up recommendations for school welfare, which were adopted in April 1913, and contains the following clause: "That vocal music be recognized as part of the course of study in the public schools of our state, the minimum requirement being the teaching of our state songs, and the national airs." (32. 1912-13:17,497.)

A special feature is that eighteen supervisors teach music in Kentucky this year, not one of whom teaches another subject, showing that salaries for music alone, have reached the point where the work is becoming professional. Moreover, five of these are men, which is equally significant, as compared with conditions several years ago. (495.)

The state superintendent writes that not over 1% of the schools have music as a study. While it is taught in the normals, it is not compulsory. Contrary to most normals, especially in the states just reviewed, the Kentucky normals have conservatories in connection with them. Music is not required for certificates. (386.)

For the year 1910, the city schools of Tennessee had 51,901 children studying vocal music. Fourteen counties **TENNESSEE** recognized the study, fifteen did not, and two sent no report. The high school report of 1911 contained forty-five counties. Twenty-three had vocal music, nineteen did not, two sent no report. (33. 1911-12:124.)

The enrollment, including high schools and grades, was as follows in 1911 and 1912:

	Counties, 1912	Cities, 1912	Total, 1911	Total, 1912
Vocal music.....	66,215	50,920	122,386	117,135
Spelling.....	383,772	72,207	455,979	471,850
Reading.....	382,864	68,759	313,504	451,623
Algebra.....	20,337	5,453	25,718	25,790
Arithmetic.....	338,017	69,095	367,820	407,112
Geography.....	173,576	48,103	184,794	221,679

A study of these figures shows a real decrease in 1912 in the number studying vocal music. Again the number in several other studies has been tabulated as a means of comparison. (33. 1911-12:84,120.)

The total enrollment for the same branches in 1911 was as follows:

	County	City	Total
Vocal music.....	77,813	44,543	121,386
Spelling.....	374,357	97,493	455,979
Reading.....	377,964	75,540	313,504
Algebra.....	19,237	6,281	25,718
Arithmetic.....	326,352	41,463	367,820
Geography.....	164,508	20,241	184,794

(33. 1911-12:65,69.)

Enrollment of high school and grades for 1912 and 1913 compares as follows:

	Counties, 1913	Cities, 1913	Total, 1912	Total, 1913
Vocal music.....	68,552	33,391	117,135	106,943
Spelling.....	353,290	49,353	455,979	402,643
Reading.....	355,001	53,584	451,623	408,585
Algebra.....	19,115	4,538	25,790	23,653
Arithmetic.....	303,736	52,700	407,112	356,436
Geography.....	156,705	19,912	221,679	176,617

(33. 1913:30.)

The statistics for county high schools for 1913 were as follows:

Vocal music.....	2,646	English grammar.....	3,684
Writing.....	4,231	Composition.....	4,464
Spelling.....	6,633	Literature.....	4,231

The number reported in music compares very favorably with other studies. (33. 1913:167.)

Concerning the general educational conditions in Alabama, the reader is referred to the normal school report in **ALABAMA** this thesis, Part II, Division I. Such industrial conditions do not favor art development.

From Booker T. Washington, it was learned that music is taught in only a few grades, and no credit is given for private lessons outside. Yet the study is recognized in the schools, since the normals have compulsory courses, and a department of music in connection. (388.)

The 1913 report of the superintendent makes no mention of such teaching. (34. 1913.)

The appended quotation was taken from the report of the state superintendent, and gives the conditions of **MISSISSIPPI** this state very fully. "Mississippi has perhaps the lowest public school curriculum of any state in the nation. This shows that the course of study should be raised. The only objection to this is that some teachers are not prepared to teach new subjects. But the schools are not instituted in the interests of teachers, rather in the interests of the children. It is a poor teacher who cannot prepare himself to pass an examination upon a few more elementary subjects, that should be added to the curriculum.

"Many of the school laws are antiquated and conflict. A constitutional convention is needed. I urge a commission to revise the school laws, and to study the best laws of other states, in order that they may, in time, become a part of our body of school laws.

"The great problem of the educational system of Mississippi is the solution of rural school conditions. How best to work out a system of education, carrying the best educational advantages to all the people? More than 75% are one-teacher schools, in poorly equipped buildings. Mississippi ranks forty-fifth in educational efficiency."

In regard to musical conditions, the only mention of such instruction is in the Mississippi Agricultural and Mechanical College, where a band and a glee club were trained under a director of music, who taught also physical training, athletics and wood work. Students were received in both organizations without knowledge of music, and given free private lessons until able to do the regular work. This required about two years for the band, before a student could do efficient ensemble playing. The band was organized in 1911, the glee club in 1912. (35. 1911-13:4 —all ref.)

In the small amount of school funds, Mississippi is surpassed by only one state, South Carolina. In 1910, the average teacher's salary was \$250 a year, while the public high schools were mostly of low grade. (87.)

The Louisiana Industrial Institute and the State Normal School each have a music course, while the Louisiana **LOUISIANA** State University mentions a course offered in the summer school. The following paragraph shows encouraging conditions: "The Industrial Institute has a music

course which shows steady and satisfactory growth. All branches of music show over 20% growth, the violin enrollment over 200% in two years. The band has forty members, and the orchestra has experienced players. There is a splendid girls' chorus. Twenty pianos are in use all the time." (36. 1911-13 —all ref.)

The New Orleans supervisor of music sent in this report: "There is great advance in music in the elementary schools. In the higher grades, a special teacher does the work with excellent results. We hope, next year, to take part in the Louisiana state public school teachers' convention. In these two years and a half, we have tested many plans, and are now ready to adopt a definite one. The teachers show great interest, and visit other schools. Two clubs were formed, also reading circles, for the purpose of studying the history and theory of music and class management." (37. 1911-12:53,76.)

The grade schools in general have music study compulsory, but optional in the high schools, since the expense made it necessary to abandon compulsion. Fifty per cent of the high schools teach the subject. (389.)

Texas has really better conditions than state reports show for 1912, since no mention is made of music. (33. 1912.)

**TEXAS** Reference to the normal school part of this thesis will show that the subject is both taught and compulsory in the normals. (See normals, page 80.)

The state university put in a department of music also in January 1914, so that the educational system is approaching a plan of handling the subject. (See universities, page 131.)

The state board of education and the state department of public instruction had one hundred prominent **ARKANSAS** teachers assist in preparing a course of study for Arkansas. It was submitted June 1, 1911, Sec. 16, Act. 431, and approved. It provides for elementary, rural and graded high schools. Under the law, it is the basis for grading and classification. Music is included, and covers eight grades of good technical work and serious study. In the last year, standard songs, study of the composers' lives, history and musical literature are supposed to be the leading work. Ginn and Company and American Book Company are the series mapped out. (39. 1911-12:197,240,360.)

Oklahoma recognizes music and has done so for seven years.

Ninety per cent of the schools teach it, while it is **OKLAHOMA** compulsory in the normals and for certificates.

(391.) Frequent mention is made in the normal courses for the school report, showing that it ranks with other studies. The Modern Music Series Primer, the First, Second and Third Books in Vocal Music for city schools, and the Common School Book for rural schools are the books adopted for use. (40. 1912:101,102,121,201,214.)

## NORTH CENTRAL DIVISION.

The general status of music in Ohio schools for three years is as follows and includes comparison with other studies OHIO as well:

	1911	1912	1913
Vocal music.....	401,426	477,296	482,578
Spelling.....	702,581	711,442	703,410
Reading.....	718,877	735,930	739,006
Writing.....	708,720	727,300	730,530
Arithmetic.....	700,102	718,572	.....
Geography.....	426,415	536,090	.....
Grammar.....	216,169	221,827	.....
Language.....	391,977	.....	.....
History.....	267,629	256,643	.....
General history.....	24,912	23,298	23,947
Drawing.....	399,217	419,171	356,532

It will be noticed that the gain in vocal music from 1911 to 1912 was 75,870, and from 1912 to 1913 it was 5,282, the first gain being enormous. 1911 to 1915 seems to mark an awakening, since the other studies above show also a large increase, but none so large as that of music; some studies decrease in 1913. (41. 1911:110. 1912:58. 1913:67.)

The number studying vocal music in the larger cities in 1912 was estimated thus:

Cincinnati.....	40,895	Dayton.....	13,378
Cleveland.....	73,476	Toledo.....	23,002

In each case, the music enrollment was larger than that of any other subject. (41. 1912:98.)

Seventy-one cities had paid supervisors of music in 1912, eleven being in Cincinnati; Cleveland, Columbus, Hamilton and Troy each had two; Toledo had three. The average highest salary was \$165, being in Cincinnati; Akron next, paid \$160; twenty-four cities paid from \$100 to \$150 per month, the rest being just below that sum, only two falling below \$50. Of the villages, two hundred and fifty-seven had special teachers, the average wages per month being \$10 to \$75, two as high as \$100, one at \$75; \$50 to \$60 was the average. (41. 1912:204.)

The school report for 1913 gives the number of supervisors in the cities at seventy-eight, and in the districts as sixty; whereas Patterson's American Educational Directory makes the total number sixty-one, the report makes the total number one hundred thirty-eight in 1913, or a year before the directory. The one probably considers only specialists, the other including all who dabble in the subject. (41. 1913:216. 495.)

Uniform examination questions for county teachers' examinations for special high school certificates are prepared under the direction of the state school commissioner, and sent out from his office in accordance with section 7819 of the General Code. Those for 1912 were as follows:

1. State definitely all the advantages and disadvantages you see in teaching music in the elementary schools. (Your answer should show that you have studied the question.)
2. Explain the condition you find in schools where music has been neglected. (The attitude of pupils, deficiencies in voices, etc.)
3. Why is a knowledge of acoustics necessary to the teacher of music? What is the range of sound vibrating per second? (Minimum and maximum.)
4. What is an octave? Write the consecutive ratios of the diatonic scale from C to C.
5. What is a chord? Harmony? Do any three alternate tones form a chord? Explain.
6. What is a cadence? A half cadence? A deceptive cadence?
7. Explain by several examples your understanding of modulation.
8. For what do the following abbreviations stand? And., D. C. Ebb., D. S. Tin., 4 tte, 8va and Pizz. (41. 1912: 313.)

The supervisor of music of Columbus, Ohio, got out a splendid pamphlet on public school music in 1912, including all grades and through the high school. It is called the Teacher's Music Manual. The discussion on the object of school music and the teachers preparation are well worth the reading. As summed up, the object is "to create a love for wholesome music among the masses". Under the teacher's preparation, the fact is emphasized, that to be able to sing or to be a musician is not enough, but that a special training must be taken, and that music must be subject to the same pedagogical principles as other studies. (42. 1912:5,6.)

The year 1910 is marked by great activity in the school music of Indiana. According to the ruling of the INDIANA board of education, vocal music must be taught twelve weeks in normals. In the uniform course of study for elementary schools, the aid of music is set forth very clearly, and consists of these points: The aim is to develop character, and music does what no other subject can do. It has the same psychological reason for being on the curriculum as literature. Three phases must be emphasized: 1st, presentation of masterpieces; 2d, there must be a rational development of science; 3d, there must be systematic work in musical expression, that is, in composition. If well done, every community should have large choruses in all stages. (43. 1910:190,293.)

This course is one prepared by a committee of the state teachers' association, and has the germ of excellent teaching principles.

The committee further said, that the special purpose of music

in public schools, is to give the pupil the power to sing by note music of ordinary difficulty, and the taste to enjoy the best music in the world. It divides into two lines: 1st, teaching music reading. Music is based on scientific principles which must be presented scientifically. Individuals and not the class should be the teacher's care. Introduce a new principle only after the majority know the old. Present time and tune separately, and progress side by side throughout the course. The teacher must not sing with the class in *sight singing*; she may sing for them. Exercises written by the teacher on the board are valuable. *Insist on good smooth tone.* The following rules for song singing were given: (a) attack, (b) distinct phrasing, (c) enunciation, (d) quality of tone.

#### GENERAL SUGGESTIONS.

The teacher must prepare her lesson. There should be occasional ear training exercises and frequent written work.

The technical part of the lesson should be in two parts: (1) tone drill, two or three minutes (tones and intervals); (2) individual work two or three minutes; (3) drill on the principles of time and tune, using the book or board, changing key often, and working on what the class does not know. Review often. If the time is hard make it easy. Such are the main features of the points advocated by this committee, many pages being devoted to a careful explanation. The work for each grade is then gone into in detail through the eighth, and leaves little to be desired for the weak teacher, not sure of her musical foundation. (48. 1910:190,193.)

These remarks of the 1910 report pertain to high school requirements in music. The vitality of the course is determined by three factors: 1st, attitude of students toward the subject; 2d, musical material; 3d, the teacher. Select music with good strong words, avoid the commonplace, but have songs pleasing to pupils, use variety and sharp contrast. Unison songs are good to emphasize unity. Part songs educate the sense of harmony. Do not work too long on one difficulty. If a song drags, drop it. In taking up a new song, it is wise to sing it through without stopping, to give a chance to grasp the whole. Plan to start a new song every other lesson at least. It is important that each feel the rhythm. Let pupils count for the teacher while she plays. Keep the voice placing good. Besides good vocal music, pupils should become acquainted with some instrumental masterpieces. Utilize pupils who play in this. A few words may be said about the piece and composer. In conclusion, it is the pupil, and not the subject which should be the teacher's chief care. (43. 1910:239.)

The following training for teachers is suggested, in the 1910 report:

- Class A. Twelve weeks, music daily, no outside preparation.
- B. Twenty-four weeks, music daily, no outside preparation.
- C. One hundred eight weeks, with twelve of vocal music.

High school work in accredited schools. Music in the amount of one hour per week for six terms. (43. 1910:293.)

The examination for a supervisors' license includes arithmetic, grammar, United States history, physiology, scientific temperance, geography, reading, writing, spelling, literature, science of education, drawing and music, (or an examination for common school.) If not a high school graduate, the candidate must be examined in literature, composition, arithmetic, United States history, physiology and scientific temperance. If no normal training, the applicant can offer one year or more work in an approved school of music. The grade must be 85% or more. (43. 1910:323.)

The appended questions were the sets given as indicated:

FOR COUNTY AND STATE COMMON SCHOOL LICENSE.

1. What is a major scale? A chromatic?
2. Where do the half steps come in the major scale?
3. What is a perfect cadence? Illustrate.
4. Write four measures in 3/4 time.
5. What is an accidental?
6. Define bar, measure, rhythm, flat, accent.
7. What is the value of singing and of musical instruction in the school?
8. What is the meaning and use of a sharp? A flat? A natural?

(43. 1911 and 1912:325.)

FOR COUNTY AND STATE HIGH SCHOOL LICENSE.

1. Compare Beethoven and Chopin in regard to style, form, aim, and general character.
2. Define tempo rubato, movement, phrasing, syncopation, staccato.
3. What is a symphony? Name three great symphonies and their composers.
4. Write an eight measure melody in 4/4 time, and harmonize it for four voices, in the style of a choral hymn.
5. Explain the use and meaning of the following terms in regard to singing: covered tone, chest tone, head tone, falsetto, register.
6. What is meant by the expression, tempered scale?
7. What is the difference in character between vocal and instrumental music? In what century do we first find independent instrumental music?
8. Name five composers of the nineteenth century, and one composition of each.

(43. 1911-12:313.)

The questions for state teachers' life certificate are similar to the above, and may be found in the indicated reference. (43. 1911-12:313.)

A general survey through reports of county superintendents runs as follows:

In Cass county, music is part of the regular township institute work. A number of towns have joint institute work.

(43. 1911-12:197.)

Music has been introduced in Howard county in consolidated schools under supervisors, with a uniform course for district schools. (45. 1911-12:218.)

Laporte county has put eight supervisors in the high schools, which supplies all but two. (43. 1911-12:227.)

In Montgomery county, "music is being taught systematically where it can be done effectively. Parents are requesting that it be taught as an essential and not as a frill." (43. 1911-12: 235.)

Morgan county added music, and found that it pleased the patrons. (43. 1911-12:236.)

The Parke county superintendent said music had been put in five graded schools, and would possibly be required in all graded schools. (43. 1911-12:241.)

All of the White county schools have music, while several township schools have special teachers. In another year, more specialists are expected to be employed. (43. 1911-12:266.)

That results will follow such unusual state activity is to be expected. Indiana has been given considerable space, since it presents such a strong type, and is highly representative of western spirit in stage of transition. The prominence has not been given through any idea that it is *the* leading state along this line of work, as that is a matter where no accurate judgment is yet possible.

The Illinois school report for 1908 to 1910 presents a peculiarity which is more noticeable than in any of the preceding reports. Fifty institutes make mention of work in music presented by specialists, which would indicate that this state is making a feature of such form of education. Combination of subjects (which is shown as a strong specialty of this division of states in the supervisors' report, page 63) is brought out definitely. Thirty-two supervisors are spoken of as giving county institute work. Two combine manual training and music, two instruct in music and drawing, one in music, reading and physical training, one in geography, reading, grammar and music. The report shows also the tendency for one teacher to travel from one institute to another in nearby towns. (44. 1908-9:74,75,76,77,79,81,82. 1909-10:198—all ref.)

The working out of the combination problem means greater efficiency in the institute work, financial economy, and more tendency to uniformity, since one teacher carries the same methods to several towns the same season, diffuses them at once among the teachers, and hence among the school children the following year.

Twenty-two colleges, seminaries and universities had music upon the curriculum in 1909 and 1910. (44. 1909-10:873.) Northwestern University has the reputation of having one of the best public school music departments, and turns out many teachers. (44. 1910-12:379.)

Music requires one out of eighteen credits for county school training certificates. For a normal diploma, one-half to one of the twenty-four credits is devoted to "singing in the grades". The Eastern Illinois State Normal has music in the second year, the Northern Illinois State Normal employs a teacher with an assistant. The Southern Illinois State Normal has the same provision. Chicago Normal School has a chair of music. (44. 1910-12:535—all ref.)

The University of Illinois School of Education held a high school conference in 1911, and ten pages in the proceedings are devoted to the efforts made in behalf of music. A call was made to assemble the supervisors of the state in the hope of perfecting a permanent organization, in order to standardize music as a study. A committee had been appointed to investigate music in the high schools of the state. This body found that music was taught in about 65% of the high schools, and a much larger per cent in the grades. The work was not uniform, and little or no credit was given. In nearly every instance, the supervisors reported examination at least twice a year. (45.)

The same conference met in 1912 very successfully, and at this meeting, standardization of the high school music was given a prominent place. (46. 1912:179.)

The township clerks of Michigan made this report concerning the number of districts in which music was taught.  
MICHIGAN A few other studies are given, with three consecutive years shown.

	1910-11	1911-12	1912-13
Algebra . . . . .	1,495	1,510	1,414
Arithmetic . . . . .	7,102	7,087	7,165
Civil Government . . . . .	6,180	6,273	6,494
Geography . . . . .	7,084	7,072	7,111
Grammar . . . . .	7,032	6,998	7,052
Orthography . . . . .	5,272	5,485	5,074
Writing . . . . .	5,472	5,451	5,645
Physiology . . . . .	6,980	6,971	7,013
Reading . . . . .	7,100	7,036	7,106
United States History . . . . .	6,910	6,832	6,911
Agriculture . . . . .	391	469	613
Domestic Science . . . . .	280	521	395
Music . . . . .	441	436	381

(47. 1910-11:185. 1911-12:137. 1912-13:195.)

REPORT OF MUSIC IN INCORPORATED CITIES AND TOWNS.

	1910-11	1911-12	1912-13
Vocal music taught . . . . .	182	193	192
No music study . . . . .	158	82	107
Music not recorded . . . . .		52	
No response . . . . .	102	72	126

(47. 1910-11:238. 1911-12:259. 1912-13:259.)

## REPORT OF NUMBER OF MUSIC TEACHERS TO A TOWN.

	1910-11	1911-12	1912-13
One teacher.....	38	39	46
Two teachers.....	3	2	4
Half teacher.....	38	34	29
No special teacher.....	26	30	..
Three-tenths teacher.....	..	1	..
One-fourth teacher.....	..	..	1
Seven-tenths teacher.....	..	..	1
Two-fifths teacher.....	..	..	1

(47. 1910-11:266. 1911-12:235. 1912-13:290.)

The following statistics were made out from the commissioner's report for 1911 to 1912 and 1912 to 1913, and include a report of the schools where music was taught.

Counties	Number of schools		Enrollment	
	1911-12	1912-13	1911-12	1912-13
Alphena.....	6	6	1,002	1,162
Baraga.....	1	..	104	..
Branch.....	1	..	170	..
Calhoun.....	6	..	300	..
Charlevoix.....	..	2	..	200
Cheboygan.....	6	6	450	537
Ionia.....	4	4	415	480
Josco.....	..	2	..	150
Mackinac.....	..	1	..	165
Mocosta.....	4	4	225	225
Oakland.....	1	1	300	300
Otsego.....	..	1	..	140
Benzil.....	..	1	..	60
Muskegon.....	..	1	..	80
Total.....	29	29	2,966	2,499

The Wisconsin reports for 1911 to 1912 make no mention of music, although the Wisconsin teachers' association, WISCONSIN which met at Milwaukee, gave considerable space in its proceedings to a paper on "Principles of Scientific Management Applied to Teaching Music in the Public School". (51. 1910-12:121.) The article dealt intelligently with the matter of applying the same scientific principles of eliminating waste, as are applied in factories and industries.

The sentiments of Superintendent Cary are expressed in a paper clipping, where his words are quoted, to the effect that experience has shown Wisconsin that credit should be given in high schools for private music lessons under outside teachers. The same article speaks of musical instruction in the schools, but gives no information as to the extent of such study.

The state as a whole has forty listed supervisors, eleven of whom teach drawing as well. (495.)

Music had become a settled fact on the curriculum of the Milwaukee schools by 1909. It was in all the elementary schools, but not in the high school. (52. 1909:34.)

The board of regents of state normal schools voted twenty weeks of vocal music, to be taught in the normals from Sept. 1909, including the course for high school graduates. (49. 1908:96.)

Minnesota reports make this statement concerning normal work. "The common schools are giving increased **MINNESOTA** attention to music. The normals, in order to maintain their position of leadership, and to supply the increasing demand for competent teachers of these newer branches of study, must provide additional instruction to this end. An urgent demand is made that the public schools, rather than special technical schools should provide instruction in these newer branches." (52. 1911-12:108.) Music has been put in the Minnesota normals, so the state superintendent wrote. (395.)

As to what extent music is taught in the schools, the report does not specify. The directory of the Minneapolis public schools says that "elementary teachers shall be examined in music." The school corps has four special music teachers. A course is outlined for all the grades. (54. 1913-14:39.)

The state has forty-six supervisors listed this year, eight of whom teach drawing, and one domestic science. (495.)

Reports for Iowa give little information upon the subject.

**IOWA** The 1912 directory makes no mention of music. Yet the normal schools furnish ample material in such courses.

The State Teachers' College has a music department, grown to such proportions, that there is not enough room for it. (56. 1910:23.) The State University has a school of music, the senate having a music board. (56. 1910:78.) Of the Iowa State College of Agriculture and Mechanic Arts enrollment of 2,637 students, sixty-nine were music students in 1910. The school grants an artists' diploma in music. (56. 1910:210.)

The examination for uniform county certificate has an hour set apart for an examination in "elements of vocal music". (57. 1911-12:98.)

The Iowa State College has 141 unclassed students in music out of a total of 2,307. (56. 1912:349.)

The normals all show the same general activity, and have compulsory training.

Evidence of considerable teaching is shown by the fact that the state has sixty supervisors this year. Eleven teach drawing, one combines sewing. (495.)

Correspondence shows that Iowa has recognized music in the schools for ten years, and that it is taught in all the grades and high schools. (396.)

The musical activity in the schools of Missouri gives it special prominence in this line of education in the middle **MISSOURI** west, and may probably be attributed to the influence of larger towns. The table below gives an estimate

of the number of high school students studying music for several successive years.

	1st class	2d class	3d class	Unclassed	Total
1911	9,606	553	231	345	10,735
1912	9,058	439	219	564	10,280
1913	9,517	309	330	353	10,509
	(57. 1911:145. 58. 1912:186,194,200,214. 1913:362,370,376,392.)				

	Towns reporting		Towns reporting		Mere
	music	no music	1912	1913	mention
1912	46	55	93	96	..
1st class H. S.	46	55	93	96	..
2d class H. S.	12	9	45	39	..
3d class H. S.	6	9	77	72	..
Unclassed	35	215		261	215
	(57. 1912:186,194,200,214. 1913:362,370,376,392.)				

The figures below give the number of high school pupils studying music for seven years:

1907	1908	1909	1910	1911	1912	1913
7,800	7,506	9,757	9,008	10,735	19,280	10,609
				(57. 1911:145. 1913:351.)		

The following high school table gives a comparison of the number in music courses with other school studies, and for a period of seven years, affording also the statistical growth for that period of time.

	1907	1908	1909	1910	1911	1912	1913
Music	7,800	7,506	9,757	9,008	10,735	19,291	10,609
Mathematical algebra	18,612	19,767	21,421	23,120	23,316	24,083	23,658
American history	2,060	2,595	2,647	2,832	3,469	3,983	3,911
Chemistry	1,550	1,948	2,231	2,187	2,393	2,411	2,372
German	3,082	3,331	3,818	3,915	4,085	4,317	4,372
French			731	652	538	551	..
Drawing	4,105	4,413	4,390	5,001	3,670	5,475	5,422
Domestic Science	1,777	2,317	2,775	2,565	3,377	3,566	4,947

(57. 1912:269. 1913:351.)

The normal schools show very favorable signs of musical growth. This quotation was taken from the 1911 report of the First District Normal School at Kirkville. "Music gains noticeably in numbers and quality of work. It begins to produce marked effects in the public schools of northeast Missouri. Our music festivals, held in April, are a great stimulus to public school music. In April, 1912, our chorus of sixty men and women will give, with the Minneapolis Symphony Orchestra, 'Faust' in concert form. This will be the fourth annual joint musical festival with the same company. It becomes easier year by year to have high class music. In the summer of 1911,

the music department gave 'Pinafore' on the lake. The ship built for the purpose cost \$400. Only two rehearsals were allowed. The performance was very popular, and a snug sum was cleared." The other four normals show about the same activity. (57. 1911:350,355,358,360,362. 1912:425,427.)

The summer session of the Missouri State University, 1911, had this enrollment in its courses:

Music.....	62	Gymnasium.....	61
French.....	20	English.....	50
German.....	43	Theory of teaching.....	42
Psychology.....			49, etc.

The total attendance was 492. Music was one of the most popular subjects. (57. 1911:350.)

The following appears in the superintendent's report of 1911: "A person holding a diploma of graduation from an institution having membership in the 'Missouri College Union', or from an institution of equal rank in another state, or from a professional school of high rank that prepares teachers of music, drawing, manual training, domestic economy, or physical culture and expression, may receive a five-year certificate, after an experience of twelve months, by passing in pedagogy, psychology, and four elementary subjects, to be selected by the examiner. After forty months experience, this may become a life certificate, by passing in Missouri school system and history of education." (57. 1911:309.)

The following table shows the normal school attendance of Missouri in 1911 and 1912:

	Kirkville		Warrensburg		Cape Girardeau		Springfield		Maryville		Total	
	1911	1912	1911	1912	1911	1912	1911	1912	1911	1912	1911	1912
Music.....	250	300	254	355	137	126	245	281	66	88	952	1150
(Compared with some of the largest classes)												
Arithmetic.....	110	20	32	35	44	241						
Literature.....	125	316	81	277	128	877						

Drawing is the only subject which has a higher total, being 989, the rest fall far below this number. This is the case, even though music study is still optional. (57. 1911:368. 1912:432. 397.)

Missouri has special stimulus from St. Louis, where school music is excellent. There were seven supervisors in 1910 to 1911, and eight in 1911 to 1912. The grade teacher receives a salary of \$2,300. The associate gets \$1,100 the first year, \$1,200 the second, \$1,300 the third, \$1,400 the fourth, until it reaches \$1,500 in the fifth year.

The St. Louis schools have very efficient instruction in music, and appreciate its benefits to the utmost. Concerts and public exercises are emphasized. The following high school table shows the very unusual activity along this line, and certainly brings out the practical side of the art.

VOLUNTARY MUSIC CLUBS, ST. LOUIS HIGH SCHOOLS

Soldan	has 2 organizations appearing	32 times.
Central	5	43
McKinley	3	7
Yeelman	4	3
Sumner	3	?

Soldan high has also an orchestra of seventeen boys and ten girls appearing 14 times, and a mandolin club appearing 11 times during the year. (58. 1912-13:193.) The students have the privilege of appearing in many concerts with the St. Louis Symphony Orchestra. In three years, 1,800 high school and 1,700 grammar pupils have sung in these concerts, with only two rehearsals each. The choral club of Yeelman gave "Pinafore". (58. 1912-13:193.)

Assistant Superintendent Collins said, "It is doubtful whether there is any study whose mental and spiritual reactions are greater than those of music in its various aspects. Probably there is no other subject in the high school in which so many participate, and in which so many earn a living. A way should be found where work can be estimated toward graduation. A talented music pupil will not sacrifice music for education."

The above shows that Missouri is making adequate opportunities where finances allow. The added list of questions was used for state examination in 1912.

1. Define: sharp, time, beat, triple, octave.
2. Why should music be taught in the public schools?
3. Write what you know about the child voice, the adolescent, the adult voice.
4. Write fully concerning your education in music.
5. Define and write the principle characters and signs representing power.
6. Define: allegro, bar, ritardando, andante, staccato.
7. Write some simple melody and then transpose it.
8. Name ten great musicians, and write a biography of one of them.
9. What are the means of increasing or decreasing the values of notes and rests?
10. Do you favor any particular course of readers? Why?
11. Illustrate and define: staff, flat, double flat, and natural. How may a staff be enlarged?
12. What is the meaning of key? Key signature? How can we tell the key when the signature is in sharps?
13. What is a scale? How many distinct kinds are in use in our modern system of music? Write on the staff the A major scale.
14. Define: time, pulse, beat, triplet, sextuplet. Illustrate the time signatures in general use.
15. Define and write the principle signs and characters representing power.

16. Define and illustrate: bar, double bar, brace, slur.
17. Place on the staff the following intervals, each in a different key: Perfect unison, perfect octave.
18. Define anthem, interlude, opera, prelude, oratorio.
19. Write the D major scale and show how the d minor scale may be found from it. (57. 1912:353.)

The late school reports of North Dakota make no mention of music in the schools. One reference was found

**NORTH DAKOTA** in 1912, to the effect that "special certificates may be issued to teach music". (59. 1910-12: 55.)

The directory for this year gives the number of supervisors as ten, so that the larger towns are possibly provided for in this respect. There is no indication, however, of any great interest. Two normals have some recognition of it in the curriculum. (495.)

The following school law passed the 1909 legislature of South Dakota: "Be it enacted by the legislature of **SOUTH DAKOTA** the state of South Dakota, Sec. 252. (a) The elements of vocal music, including, when practical, singing of simple music by note, shall be taught in all the public schools of South Dakota. (b) Music shall be taught by instruction in all of the state normal schools, and the minimum requirement of graduates from such schools must be at least two hours per week for one school year. (c) In all graded schools, the word 'graded' is intended to mean all schools having two or more grades. Instruction in music shall be given by an instructor qualified to teach the rudiments of music. The instructor may be a teacher of one of the departments who is qualified to teach this subject. (d) In the country schools conducted by a single teacher, the elements of music, notation by vocal and blackboard drill in connection with the teaching of simple songs, shall be taught. But no teacher shall be refused a certificate, or his grade lowered, on account of his inability to instruct or sing. (e) It shall be the duty of the county superintendent to have taught annually, in the normal institute, the elements of vocal music by some competent person, for at least twenty minutes each day". Approved Feb. 13, 1909. (61. 1909:43,77.)

Below is given the 1912 report of the city high school teachers of music, with salaries and time of service:

City	Salary	Years in position
Aberdeen.....	\$1,150	4 Music
Armour.....	495	1
Brookings.....	630	2
Canton.....	585	1
Deadwood.....	810	4
Fort Pierre.....	630	2 Music and drawing
Groton.....	607	2 Music and drawing
Huron.....	.....	.....

City	Salary	Years in position
Lead	1,350	10 Music
Rapid City	675	1 Music and drawing
Sioux City	1,100	Music
Sisseton	563	1 Music and English
Sturgis	640	1 Music
Vermillion	585	3
Watertown	720	1
Yankton	630	1

(60. 1910-12:79.)

The list of universities, colleges, normals and academies having a music department is so large, that it is worth noting, also the music percentage of the total attendance:

	Total attendance	Music department
Augustana College	216	25
Columbus College	59	..
Dakota Wesleyan University	429	160
Eureka College	45	..
Freeman College	95	40
Huron College	343	113
Lutheran Normal	174	6
Northern Normal and Industrial School	475	..
Presentation Academy		25
Redfield College	126	49
School of Mines	64	..
Sioux Falls College	186	51
State College of Agric. and Mechanic Arts	518	49
State Normal (Spearfish)	490	..
State Normal (Springfield)	185	75
St. Mary's Academy	110	20
University of South Dakota	418	76
Ward Academy	125	50
Wessington Springs Academy	129	35
Yankton College	285	123

(60. 1912:90.)

The conditions in this state are very promising, not only from the preceding statistics, but as shown in correspondence with the state superintendent, which is given in the total tabulation, page 46 of this thesis.

Conditions in Nebraska do not favor the growth of public school music. Normals give only one hour each week for one semester, which is not adequate for the preparation required to do the work. Much of the work has been done by pupils from private institutions and conservatories, with many failures, since the teachers have no academic and pedagogical training, and, consequently, are not in touch with school problems. Furthermore, the west in general has not awakened to the fact that this work requires greater specialization and more teaching ability than any other subject on the curriculum, if the work is to be anything but a mere pretext. The teaching of music is intangible, and hence elusive, which increases the difficulties very much. The middle west

has not gotten beyond the belief that a performer is unquestionably a teacher. Such is seldom the case.

Nebraska has not realized the combination plan or teachers' preparation in two or more subjects, which has been followed by the North Central Division, and which seems to be a good solution where finances are an issue. The salaries are very low, and the result is poor teachers with poor preparation. In fact, many of the salaries are not self-supporting, but are drawn by some resident of the community. The table below gives the salaries and number of supervisors in the state this year:

13 towns \$100 to \$200 per year			12 towns \$600 to \$700 per year		
15	200	300	5	700	800
14	300	400	2	800	900
5	400	500	2	900	1000
8	500	600	3	1000	2000

Seventy-nine towns list supervisors, a little above the actual number, since a few teach in more than one place. Only five have combination with domestic science, and but two with drawing. In both cases not increasing the salaries much, since the subjects take little specialization, and are given for the most part, with scant preparation. (63. 64. 1914:76. 495.) The combination will necessarily have to be made in required subjects, if the teaching is to become sufficiently lucrative to entice capable teachers.

The directory shows \$36,182 as the total amount spent in this state for the past year. When one takes into consideration the fact that Lincoln spends approximately \$45,000 yearly for private instruction in the grades, the above amount seems inadequate. This condition exists in general over the state, where private instruction is often even more per capita than in Lincoln. The average supervisor's salary over the state is \$458; omitting the two largest towns, Lincoln and Omaha, the average falls to \$419.25. This sum is practically below a living salary. (64. 1914.)

State provision is made whereby private work may receive credit, but the requirements are beyond the teaching ability in all but a few large towns, while the credit is so small that few care to earn it. (64. 1914:76.)

A few mentions are made in the 1910 school report. The 1912 report has this extract: "Legislation in the teaching of music is needed in all schools of the state. After July 1, 1915, all teachers should be required to pass an examination in the rudiments of music." (69. 1910—all ref. 1912:X.)

The above legislation could hardly be possible at the present time; since preparation in private institutions costs about double in one year the expense of a full university course, at the present salary, it would then require about two years to earn what was spent in preparation.

While the Kansas school reports make no mention of music in the schools, the course of study for graded schools KANSAS has the outlined work for the eight grades, with suggestions as to the teaching. (66. 1914:128. 65. 1909-10:53. 1911-12:52,69.)

From the state superintendent it was learned that music is generally in all the grades, but not in all the high schools. As in other states, stress is being placed upon the subject. The large city centers are provided with excellent specialists in this line. All but third grade county certificates require music examination, and this has been the case for about four years. (400.)

As to the possible per cent of schools offering such work, there is no clue, since reports have not been sent in.

A large portion of the state is rural, the large cities being clustered about the Missouri river to the east, the stimulus of larger cities being thus remote from most of the population.

#### WESTERN DIVISION.

In Montana, every school that provides for music has a special teacher. The subject is recognized, and progress being made to care for the training of the teachers. The reports contain this quotation: "The growth of Montana has induced the authorities to establish a conservatory of music upon the broadest art basis, and modelled after the foremost American and European institutions. Courses in voice, piano, violin, harmony, counterpoint, composition and analysis are given."

The public school music course includes sight reading, musical history, harmony, teaching note songs, child voice and directing.

The Montana Normal has two years of public school music, taught by a teacher from the public schools of Buffalo, New York. (67. 1910:17,18,152,154.)

The College of Montana at Deer Lodge has a school of music, with instruction in piano, voice and violin leading to certificate, diploma or bachelor of music degree.

The 1912 report says, "Custer county has added music, art, domestic science, manual training and commercial work at Miles City schools in the past four years. The teachers must be normal graduates with two years' experience in grade schools. The high school teachers must be college or university graduates of two years' experience." (67. 1912:7,61,107.)

All normals have thirty-six weeks' training in music. (401.)

Half the supervisors of Montana teach both music and drawing. (495.)

As early as 1903, the Manual of the Public Schools in Cheyenne WYOMING had work outlined for the grades. Educational Music Readers 1, 2 and 3 were used up to the eighth grade. Patriotic and other songs were introduced in the eighth, while there was no mention of music in the high school. (68. 1903.)

For real educational conditions, the reader is referred to the Wyoming report of the normal school section in this thesis, page 87. They are not conducive to the best results.

Seven cities contain a fourth of the population, and the rest attend one-roomed rural schools. The superintendent was unable to give any information which would be authentic. Inference is that the seven towns offer the sum total of musical instruction given. (402.)

The State Normal School and State Teachers' College at COLORADO Greeley have courses in music leading to a special diploma, and a license to teach music in the public schools of Colorado. (69. 1911-12:147.)

While no mention is made in the late report of musical work in the grades, the directory lists twenty-two supervisors for the state, five of whom are men. Four of the supervisors teach drawing as well. (495.)

Mention is made of the work done by the high school chorus at the annual session of county superintendents at Denver. (69. 1911-12:26.)

Aside from the above notices, there is nothing to be gleaned from the report.

Colorado Springs gives this note in the Outline of Studies: "Among the questions receiving special attention from all educators, is the effect of the study of music mentally and physically upon the child, based upon educational principles. Music has reached the point where it takes its place upon the curriculum. Scientific people have found the mental effect of music and arithmetic to be the same. A well mapped out grade course is given, with chorus work and study of folk songs, sketches of the lives of composers and their compositions, in the eighth grade." The high school course has no music given. (69. 1907: 191.)

In the city schools of New Mexico, music is generally in the grades and high school. (403.) The normal at NEW MEXICO East Los Vegas has a music department with twenty-two pupils. (70. 1910-12:79.)

Six supervisors for the state are given in the directory. (495.)

Music may be accepted to equal two units on professional certificates. (70. 1910-12:71.)

As early as 1907, the Arizona school laws had this act as amended by the twenty-third legislative assembly. ARIZONA "Sec. 1. The board of trustees of any school district within the territory of Arizona is hereby authorized

and empowered to employ teachers of music and drawing, if they deem it for the best interest of their respective school districts so to do.

"Sec. 2. That the said teachers of music and drawing shall not be required to pass an examination, and secure a certificate authorizing them to teach in the public schools of the territory, as is required of other teachers." (71. 1907:58.)

The same laws adopted the Modern Music Series for four years, or until 1911. (71. 1907:81.)

As a matter of practice, vocal music is taught in practically all of the schools of Utah. Teachers are not required to UTAH pass an examination in music, yet school boards invariably make it a point to secure one person competent to teach it. The normal graduates are qualified to teach it, as music is in the normal course. (404.)

The following Beaver county plan is one worthy of mention. It is to have a special teacher of music and art, to travel about and give rural instruction, in order to keep the country standards up to those of the city. Where consolidated or county graded schools do not exist, this is a very happy condition for rural schools, and will tend to obliterate ignorance of the subject, when country children enter city high schools. As a rule, children from the country never entirely offset lack of under-training, in attempting to make up back work while carrying on full school study. (72. 1912:272.)

For 1912, Davis county hired grade teachers who were proficient in music, for the school authorities felt that the subject was neglected. (72. 1912:286.)

The statistical report of the state superintendent shows the following conditions in music, as compared to other studies, at the end of 1911:

	Music	Reading	Writing	Spelling	Psy-chology	Drawing	Civil govern-ment
Counties . . . . .	47,616	59,364	59,242	59,211	17,922	56,749	5,089
<i>City schools</i>							
Salt Lake City . . .	16,695	18,145	16,805	16,805	13,069	15,617	1,213
Ogden . . . . .	5,256	4,924	5,095	4,603	2,730	5,260	53
Provo . . . . .	1,988	1,988	1,988	1,988	548	1,988	.....
Logan . . . . .	1,808	1,808	1,808	1,685	370	1,756	354
Murray . . . . .	936	936	936	936	151	936	.....
Total . . . . .	74,299	87,165	85,964	85,428	34,790	82,306	6,709

(72. 1912:815.)

At the end of 1912, conditions were as follows:

	Music	Reading	Writing	Spelling	Arith-metic	Drawing
Counties . . . . .	44,186	59,393	59,193	59,141	57,193	56,107
<i>City schools</i>						
Salt Lake City . . . .	16,712	18,151	16,785	16,890	16,752	15,678
Ogden . . . . .	5,437	5,044	4,947	4,501	5,100	5,337
Provo . . . . .	1,970	1,970	1,970	1,970	1,970	1,970
Logan . . . . .	2,014	2,014	2,014	1,863	2,014	1,601
Murray . . . . .	985	985	985	985	985	985
Total . . . . .	71,304	87,557	85,894	85,350	84,024	81,678

(72. 1912:19.)

Music is practically in all the grades and high schools, 100% teaching the subject, and has been so taught for six NEVADA years. The study is taught throughout the normal course, and the latter has a conservatory in connection with the school. Public school music is the phase emphasized. (405.)

While no specific mentions are made in the late report, the appended note explains the attention given to musical study: "The reshaping of the school curriculum put in all forms of industrial training, manual training, domestic arts, agricultural courses, etc. A sort of Renaissance which caused a demand for better trained teachers and better salaries. Nevada has never been able to supply more than three-fifths of its teachers. There has been about twenty per cent increase in salaries in five years. There are comparatively few very poor teachers in Nevada."

Concerning the work of the institute, provisions were made for discussion of music, drawing, school hygiene, sanitation and play ground activity. This was done because "music and drawing tend to refinement of thought and taste, and make greater enjoyment in the home". (73. 1911-12:22.)

Music is recognized in all the schools of Idaho, but not required, and it is in both grades and high schools. The IDAHO normals have the subject taught in the course, while a conservatory is usually in connection with the school.

Several references are made in the report to the work of the city schools. Barley public schools have the study in all grades, through the high school, and for a period of twenty-five minutes daily. Nampa schools speak of a band of sixteen members, and an orchestra of twelve in the fourth year of service. This remark was included in the report: "These organizations increase the interest, as well as attendance, give work at home during idle moments, and practice upon instruments." The same school had a chorus of seventy-five in 1912, as well as a girls' and boys' glee club, all under a special teacher.

The St. Marie's public schools put in music in all grades, the fall of 1912. Two pianos were bought and musical appreciation courses installed.

The Weisner public schools mention glee clubs, an orchestra, and a band. (74. 1911-12:72—all ref.)

Music is a recognized branch of study in Washington, with a suggested time of twelve minutes in the grades, WASHINGTON high schools optional. Most grades teach it. Normals are required to teach it for one semester. A conservatory is run in connection with such schools. (407.)

Music is required for all certificates except third grade, and has been since 1909.

Private instruction is beginning to be credited in the high schools. (407.)

The state reports give as an idea of educational progress, the widespread use of the Victor-Victrola, or other musical instruments in schools of all grades.

The normals have always had music taught, some of them with facilities to do really professional work in training students. (75. 1911-12:12,33,41,43.)

The directory has eighteen supervisors for Washington.

An interesting feature of this state is that a very progressive board of education requested that a questionnaire be sent out over Washington, in view of a plan for giving high school credit for private instruction in music. The circular sent out is in the nature of questions in regard to viewpoint, means of crediting successfully, and other pertinent inquiries upon the subject. The tabulated results are given in the section devoted to private music study.

Conditions are very favorable for the development of school music in Oregon. Although optional, all the first class OREGON districts and many of the second class teach it. All high schools credit private lessons, allowing three credits out of fifteen to be made in this way. Thirty-six weeks of instruction are given in normals, public school music being the specialty. These schools do not support conservatories in Oregon. No examination is required for certification. (409.)

Although school music is not mentioned in the 1909 to 1910 reports, many notices appear of musical departments in connection with colleges and universities. (77. 1909-10:97—all ref.) The 1910 to 1912 report has an extremely interesting article upon the attempt made to bring the school and the home into closer touch. A deep and widespread interest in agriculture, domestic science and manual training was created. Teachers were asked to make recognition of work done in the homes, and thus establish habits of home-making. Juvenile courts found that children must not be institutionalized so much, that they were not contented in a real home. Bulletins were issued suggesting some of

the ways to handle the problem. Some parents say their duties were reduced one-half. Effort was made to instill a dignity for labor. The first step was home credit. The second was more than surface knowledge, and a desire to become expert in the science of bread making, sewing, gardening, carpentering, etc.

The industrial fairs cooperated with the State Bankers' Association, the latter furnishing a field worker and a stenographer. The Union Stock Yards also furnished a field worker. The state educational department managed the contest. All county superintendents, all newspapers and all ministers were written to, the latter being asked to preach sermons upon the subject. The agricultural college prepared a bulletin telling children how to raise vegetables, how to do handwork and other things, and distributed this to school children. All but one county participated. The prizes amounted to \$20,000, and seventy-five thousand children exhibited, out of a total of one hundred twenty-five thousand. (77. 1910-12:V.)

Such in brief was the awakening which took place in Oregon about two years ago, and resulted in the unusual crediting of private music study, even to the extent of a fifth of the high school period.

Of any state report, this shows possibly the greatest ferment and almost dramatic activity in educational life. Such a movement is likely to bring about new adjustments, and institute great changes in educational thought. This is particularly so in newer states, unhampered by old tradition and set forms.

The city conditions in some of the high schools are summed up as follows:

Town	Subject	Salary	Years experience	Preparation
Astoria . . . . .	Drawing and music	\$900	2	Goshen College of Music and Art
Marshfield . . . . .		900	5	St. Louis University
Hood River . . . . .	Music . . . . .			Ferris Institute
Applegate . . . . .	Drawing and music	720	3	Cornell and Chicago
Grant's Pass . . . . .		810	5	Chicago Conservatory of Music
Elsmath Falls . . . . .	Music . . . . .	1,066.66	2	Northwestern
Albany . . . . .	Music and art . . . . .		10	Indiana Normal
Washington . . . . .				
High School . . . . .	Music . . . . .	400	25	
St. Johns . . . . .	Music (part time) . . . . .	360	6	Chicago Conservatory of Music
Island City . . . . .	Music and drawing	900	5	Ann Arbor (Michigan) Conservatory
The Dalles . . . . .	Music and drawing	900	3	Indiana University

While probably not a complete list, this table shows an average salary of \$772.88 plus, as well as excellent preparation

on the part of the teachers, many of them being trained in eastern institutions. This point is very noticeable in the selection of teachers for western normals and universities, as will be shown in dealing with these phases later. The length of time in service shows that public school music teaching is becoming dignified enough to be an occupation. (78. 1915:61—all ref.)

The following note is taken from the report of the Portland schools and is very interesting on account of the pedagogical principles involved: "The teaching of music is based upon the same principles as that of reading. First is the musical idea, then its representation in musical notation, and, lastly, calling up the idea by its representation, as found in experience of exercise and songs. Music holds as important a place in the training of the young as any other study. Early ear work is imitation, then comes powers of discrimination. Dictation exercises should be complete phrases. The first work of written music should be groups of notes. There should be a correspondence between the soul of the song, and the heart of the child. It is not always the singer who gets the best results." (79. 1911:245.)

Music has been recognized in the schools of California since 1879. At the present time, it is generally in all CALIFORNIA the grades and high schools, 100% taking the subject as a study. The normals require music throughout the course, and it is required in examination for certificates. (410.)

Probably more than any other state, California has music upon an educational basis of high standard, which is to be expected, considering general educational conditions, and the abundance of resources. City schools have exceptionally good music, while rigid laws, and compulsory instruction in the normals, are bringing teachers up to the proper teaching standards.

A large and wealthy tourist class who winter in the state, tends still more to increase funds, and to exact better work in the branches not usually emphasized.

#### UNITED STATES POSSESSIONS.

In 1907 (correspondence in master's thesis), music was not usually taught in Alaska, but where found, it ALASKA was generally under the direction of the regular teachers.

Sitka, however, had a music specialist in 1910, for five months, with a salary of \$10 a month. The teacher came from Denver, where she had gone through the grades. Seventy-five children enrolled, and a beginning was made in note-work. (84.)

For present conditions, a letter from the governor states that little attention is given to music, and that he "believed none of

the schools employ specialists in music, except, possibly, in a very limited way, in one or two of them. Such instruction as is given is dependent upon the inclination of the teacher." In general, the governor stated that Alaska children are as fond of music as children in the United States.

There are approximately twenty-five hundred children of school age (six to twenty years) in the territory at the present time.

As early as 1905, music was recognized in the principal cities of Porto Rico, and was compulsory. It was also **PORTO RICO** in the grades and high school in San Juan, and compulsory.

Unless a grade teacher gave the subject, it was not taught in the interior, however. (Correspondence in master's thesis.)

The inhabitants are very fond of music, but the speaking voice is very harsh. Pianos are used in private homes, and the children study in the private Catholic schools. The finer sensibilities are crude, since they prefer a loud, noisy style and class of music.

Rio Piedras has a music supervisor, and training is given through the eighth grade and into the high school.

Every town has its plaza for band concerts. San Juan has a concert twice a week. An excellent military band is supported at San Juan, and an orchestral society exists. Santurcé likewise has its own band.

Folk dancing, physical culture, play ground work and national songs are taught regularly.

The university itself aims to teach singing.

A stringency in finances has caused the curtailing of educational expenses this year. Many teachers have been discharged, while the salaries have been cut a third, in some cases. All accessory studies have been set aside, and the arts have suffered. Possibly the condition is temporary. (412.)

In the Philippines, grades I and II have singing, grades III and IV have music twenty minutes daily, **PHILIPPINE ISLANDS** grades V, VI and VII have three half periods a week of twenty minutes each.

The secondary course has no music.

The teachers' course has music for a half period in the grammar grade. (85.)

A series of books are required in the list of texts used.

The teaching of music is continued through the high school. Perhaps a half dozen specialists are employed, but no musical examination is required.

Music has been required about ten years.

Manila has a symphony orchestra. The first program for 1912 to 1913 included the overture "Der Freischütz", and Dvorak's New World Symphony. (86.)

A condensed summary, gathered from correspondence with state superintendents, will prove of interest. The report follows, and embodies the answers, in brief, to the questions asked. As will be noticed, almost all superintendents responded.

PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	Is music recognized? Is it required?	How long recognized?	Is it in both grades and high school? What per cent?
<i>North Atlantic Division</i>			
Vermont.....	Recognized and taught in all the larger villages ..	For fifty years.....	Nearly all graded and high schools. Probably 60% of all schools have music.
Massachusetts.....	Work centered in normal schools. Writer not sufficiently acquainted with subjects to answer the questions.	.....	.....
Rhode Island.....	Recognized in nearly all schools, but not required .....	Yes.	.....
Connecticut.....	Yes, but not required.....	Yes.	.....
New York.....	Yes, it is recognized.....	For many years.....	No regular attention.
<i>South Atlantic Division</i>			
Delaware.....	No.....	.....	Less than 1%.
West Virginia.....	Recognized by state board, but not required by law.	Four years.....	Taught very generally in town and city schools. About 50% have music as a study.
North Carolina.....	No.....	.....	No. Less than 1%.
Florida.....	Recognized, but not required by state authority .....	.....	In many high schools.

PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	Is music recognized? Is it required?	How long recognized?	Is it in both grades and high school? What per cent?
<i>South Central Division</i>			
Tennessee	No requirement	Partially for two yrs	No. 10%.
Kentucky	No	.....	No. Not over 10%.
Alabama	Recognized	.....	Only a few grades.
Louisiana	Compulsory in grades	Optional in high schools	Many years
Texas	No	.....	Yes. No data.
Oklahoma	Yes	Seven years	Yes. About 90%.
<i>North Central Division</i>			
Ohio	Not required	.....	In larger cities and villages.
Indiana	Yes	A year	Yes.
Michigan	Recognized, but not required	.....	Yes. About 80%.
Minnesota	Not by state authority	.....	No data.
Iowa	Yes	Ten years or more	Yes. 100%.
Missouri	Recognized, not required	.....	No data.
South Dakota	Yes, but not a <i>constant</i> . No definite time assigned	.....	Yes, in city schools, all. Many of country schools.

PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	Is music recognized? Is it required?	How long recognized?	Is it in both grades and high school? What per cent?
<i>North Central Div.—Con.</i>			
Nebraska.....	Recognized, not required.....	.....	No. Small %.
Kansas.....	Yes.....	For several years.....	Grades, but not in all high schools.
<i>Western Division</i>			
Montana.....	Yes, not required.....	.....	Yes.
Wyoming.....	Not required, but teachers who can teach it are given the preference.	.....	.....
New Mexico.....	No.....	.....	Yes, in city schools.
Utah.....	Not required, but in practically all schools.....	Six years.....	All.
Nevada.....	.....	Six years.....	All.
Idaho.....	Yes, but not required.....	.....	Yes.
Washington.....	Recognized in course of study. Suggested time twelve minutes in grades, optional in high schools.	For many years.....	Most elementary schools, and some high schools.
Oregon.....	Optional, but all first grade districts and a large majority of the second, have supervisors of music.	.....	.....
California.....	Yes.....	Since 1879.....	Yes. 100%.

PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	What general system? What is the aim?	Do you favor music teaching?	Any credit for private lessons?	Does this credit equal that of other studies?
<i>North Atlantic Division</i>				
Vermont.....	No general system, aim is to train appreciation for music, and ability to sing.	Yes.....	Some schools give such credit.	Do not know.
Rhode Island.....	No data.....	Yes.....	Yes.....	Some others.
Connecticut.....	.....	.....	.....	.....
New York.....	Optional.....	Yes, and given same relative attention as other subjects.	.....	.....
<i>Pennsylvania</i> .....	.....	.....	.....	.....
<i>South Atlantic Division</i>				
Delaware.....	.....	Yes.....	Yes.....	.....
West Virginia.....	.....	Yes.....	The Congdon music series was adopted by the State Text-book Commission.	A few city schools are trying out the plan.
North Carolina.....	.....	.....	Yes, but our curriculum is prescribed by law, music being omitted.	Not to my knowledge. No.
Florida.....	.....	.....	.....	I think not.

PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	What general system? What is the aim?	Do you favor music teaching?	Any credit for private lessons?	Does this credit equal that of other studies?
<i>South Central Division</i>				
Kentucky .....	.....	Yes.....	Only a few.	
Tennessee .....	General reading .....	Yes, through high school.	No.	
Alabama .....	Note and sight reading, Yes..... classics for culture, negro folk songs.	Yes.....	No.	
Louisiana .....	Specialist employed.....	Yes.....	No.	
Texas .....	No uniformity .....	Yes.....	Yes.....	No data
Oklahoma .....	.....	Yes.....	Yes.....	
<i>North Central Division</i>				
Ohio .....	Various. Depends on school.	Yes.....	.....	Impossible to say. No, that is now before the state board of education.
Michigan .....	Class work .....	Yes.....	.....	Yes.
Minnesota .....	.....	.....	.....	Most emphatically, yes
Iowa .....	To teach pupils to sing.....	.....	.....	Yes. Yes, some do..... No, but believe in it.

PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	What general system? What is the aim?	Do you favor music teaching?	Any credit for private lessons?	Does this credit equal that of other studies?
<i>North Central Div.—Con.</i>				
Missouri.....	To teach appreciation, songs, Y..... and how to read music.	Yes.....	A few high schools.....	To extent one high school unit.
South Dakota.....	General method, aim to teach children to sing.	Both vocal and instru- mental music are most valuable single sub- jects we can teach. Fully convinced that it should be a regular subject.	Yes, some high schools give credit for vocal recitation, but in a few in- stances, of instru- mental credit. Not as general as I wish. Schools are loading their courses so that desirable things are crowded out. As music is less intim- ately connected with business, it is the one neglected.	One-half that for reg- ular recitation, but equals laboratory.
Nebraska.....			Yes, it is worth much to buildup a good citizen.	Yes.....
Kansas.....			Yes.....	To a limited extent..... Yes, if compared with similar subjects.

PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	What general system? What is the aim?	Do you favor music teaching?	Any credit for private lessons?	Does this credit equal that of other studies?
<i>Western Division</i>				
Montana . . . . .		Yes . . . . .	Not as far as reported to this office.	
Wyoming . . . . .		Yes . . . . .	Not that I know of.	
New Mexico . . . . .	No definite information . . . . .	Yes . . . . .	No . . . . .	
Nevada . . . . .	Educational Musical Course and McLaughlin & Gilchrist, Long Reader. Aim to train in rudiments, and to instill a love for good music.	Yes . . . . .	No . . . . .	
Idaho . . . . .		Yes . . . . .	No report of such being done.	
Washington . . . . .	Rudiments, sight singing, melody work, appreciation, etc.	Yes, by all means. It affords the greatest possible emotional training, offering a wholesome outlet to normal impulses.	Some are beginning to give credit.	Yes.

## PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	What general system? What is the aim?	Do you favor music teaching?	Any credit for private lessons?	Does this credit equal that of other studies?
Western Division—Con. Oregon . . . . .	New Educational Music Course.	Yes, if the teacher is prepared to teach it.	All high schools give credit. Three credits if practice amounts out of fifteen may be to eighty minutes a day.	Equal credit is given if practice amounts carried this way in four years.
California . . . . .				Yes.

PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	Any automatic players? How used?	Is music in normals? Compulsory? Number of weeks?	What phase is emphasized: Public school music or practical music?	Do your normals have a conservatory?
<i>North Atlantic Division</i>				
Vermont . . . . .		Music in the normals . . . . .	Public school music . . . . .	No conservatories.
Massachusetts . . . . .				
Rhode Island . . . . .	Yes, used in marching, gymnastics, etc.	Yes, it is taught . . . . .	Public school music . . . . .	No.
Connecticut . . . . .	A few . . . . .	Taught and compulsory. Forty weeks.	Public school music . . . . .	No.
New York . . . . .		120 periods required . . . . .	Public school music . . . . .	Not generally.
Pennsylvania . . . . .		Music in normals . . . . .		
<i>South Atlantic Division</i>				
Delaware . . . . .	Yes, instruction and entertainment.	Have none.		
West Virginia . . . . .	No data . . . . .	Yes . . . . .		Public school music in class work. Private lessons in offered on piano and in voice.
				Each has a special music teacher, who gives most of her time to private work.

PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	Any automatic players? How used?	Is music in normals? Compulsory? Number of weeks?	What phase is emphasized: Public school music or practical music?	Do your normals have a conservatory?
<i>South Atlantic Div.—Con.</i>				
North Carolina.....	One in Durham city schools.....	Taught, but not compulsory.	Public school music.....	Yes.
Florida.....	.....	Taught, but not compulsory.	Both.....	No.
<i>South Central Division</i>				
Kentucky.....	Only a few.....	Yes, but not compulsory. Time optional.	Public school music.....	Yes.
Tennessee.....	No.....	Yes, not compulsory. Time varies.	Public school music.....	No.
Alabama.....	Victrola in gymnastics.....	Yes.....	All phases.....	Music department.
Louisiana.....	No.....	Yes, two years' training.....	Both.....	Yes.
Texas.....	No data.....	Yes, compulsory. not know time required.	No data.....	No.
Oklahoma.....	Yes.....	Both.....	.....	Yes.

PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	Any automatic players? How used?	Is music in normals? Compulsory? Number of weeks?	What phase is emphasized: Public school music or practical music?	Do your normals have a conservatory?
North Central Division				
Ohio.....	Cannot tell to what extent.	Taught, but elective. Not standardized.	Various requirements.....	Music department.
Indiana.....	Yes, in many schools. Used to train the ear, and interest pupils in good music.	Yes, but not compulsory.	Both, especially voice and Some of them public school music.	
Michigan.....	Do not know.....	Yes, strong courses.....	Public school music.....	Yes.
Minnesota.....		Yes.....	Public school music.....	Yes.
Iowa.....		Yes, during entire time.	Voice.....	No.
Missouri.....	No data.....	Yes, 12 to 14 weeks.....	All, but public school music No chiefly.	No.
South Dakota.....	Many victrolas in graded schools. Plenty of players among grade children.	Taught and required. Time varies.	Public school music.....	A music departm't
Nebraska.....	Yes.....	Yes, one hour one semester.	Public school music.....	No.
Kansas.....	To a limited extent.....	Yes, for normal institutes.	Public school music.....	No.
		Four weeks.		

PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	Any automatic players? How used?	Is music in normals? Compulsory? Number of weeks?	What phase is emphasized: Public school music or practical music?	Do your normals have a conservatory?
<i>Western Division</i>				
Montana . . . . .	Many victrolas to learn good music.	Yes, 36 weeks . . . . .	Public school music is required. Piano and voice may be studied also.	Yes.
Wyoming . . . . .		Taught, not compulsory.	No.	
New Mexico . . . . .			Normal graduates are qualified to teach it.	
Utah . . . . .			Yes, all through the Public school music only . . . . .	No.
Nevada . . . . .			Yes. . . . .	
Idaho . . . . .			Yes. . . . .	
Washington . . . . .	Yes, player pianos, phonographs, etc.	Yes, one semester . . . . .	Public school music . . . . .	Yes.
Oregon . . . . .		Yes, 36 weeks . . . . .	Public school music . . . . .	No.
California . . . . .	Yes . . . . .	Yes. Throughout course. Public school music and No. voice.		

PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	Is music required in examination for certificate? How long?	Do you see a way in which our musical education may be strengthened?
<i>North Atlantic Division</i>		
Vermont.....	No examination in music is required in the normals.	Vermont has the union system of supervision. Each union has several townships. By 1912 law, the school boards of a union may employ an instructor in music for all the schools of the union. Two such teachers were hired the past year.
Massachusetts.....	.....	.....
Rhode Island.....	No.....	Yes, give more time to it in public schools.
Connecticut.....	No.....	Music does not strengthen. It has a very lively body of constituents, most of whom have no perspective. They regard music as quite as important as the three R's, or character, or agriculture. They are not self repressive, and are never noted for reflective ability. The result is that the subject is given undue emphasis, and in all cases ought to be kept within reasonable bounds.
New York.....	.....	The only way to develop a taste generally, is to require the same attention in music that is given to other public school studies.
Pennsylvania.....	Yes, for music certificates.....	Music should be taught with more emphasis, but the trouble has been to get satisfactory teachers.

PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	Is music required in examination for certificate? How long?	Do you see a way in which our musical education may be strengthened?
<i>South Atlantic Division</i>		
Delaware.....	No.....	
West Virginia.....	No.....	By more thorough courses in music in the schools, and by more group singing.
North Carolina.....	No.....	
Florida.....	No.....	
<i>South Central Division</i>		
Kentucky.....	No.....	Yes, by making it a legal requirement.
Tennessee.....	No.....	Have extension work from county high school.
Alabama.....	No.....	Having it taught in all grades, and by municipal concerts in all cities, thus engaging the musical attention of the multitude.
Louisiana.....	No.....	We attempted, for several years, to encourage each high school to employ a specialist, but the plan had to be abandoned on account of expense. The course is now optional.
Texas.....	No.....	In the schools mainly. Teachers must be taught music.
Oklahoma.....	Yes, for seven years.	

PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	Is music required in examination for certificate? How long?	Do you see a way in which our musical education may be strengthened?
<i>North Central Division</i>		
Ohio . . . . .	Only for special music. Yes. Certificate since 1888.	Through the education of children.
Indiana . . . . .	Yes, locally. Not by state, except for supervisors.	By putting work on a credit basis as other school work.
Michigan . . . . .	No . . . . .	
Minnesota . . . . .	No . . . . .	
Iowa . . . . .	Yes, about ten years.	
Missouri . . . . .	No . . . . .	
South Dakota . . . . .	Not required, but will be as soon as the means of training the teachers will justify it.	<p>It seems to me that the musical education of our people might be strengthened, by giving school credit for outside work in music when proficiency is shown, by putting it more fully into our school courses, and by a campaign for better music in our public meetings, and places of amusement.</p> <p>The popular ear is not yet tuned to the higher grade of classical music, and perhaps never will be, but there is so much real music in the world, which is of a grade that the less trained can understand, that there is not justification for the presentation of the howling, jangling chaos of hideous noises, that one hears so often from the phonographs, and from troops of "popular entertainers."</p>

PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	Is music required in examination for certificate? How long?	Do you see a way in which our musical education may be strengthened?
<i>North Central Div.—Con.</i>		
Nebraska . . . . .	No . . . . .	Music is the language of passions that need repressing, rather than stimulating. The state is new and lacks the organization of the older states, which we shall have in a few years.
Kansas . . . . .	Yes, except for third grade. By including it in the course of study, by giving credit for outside work, and by encouraging the employment of special teachers.	Stronger requirements.
<i>Western Division</i>		
Montana . . . . .	No . . . . .	By making it compulsory in the schools.
Wyoming . . . . .	Only for special music certificate.	I have not given the matter any thought.
New Mexico . . . . .	No . . . . .	It seems to me, that as music is required in teaching courses, so that teachers may be prepared to teach the subject in the schools, a step is taken toward the strengthening of musical education. Proper educational campaigns to create a favorable sentiment for music teaching would also aid. After proper sentiment is aroused, then, I take it, that state boards, or other boards having charge of the certification of teachers, may well require examination in music of persons who propose to teach in the public schools.
Utah . . . . .	No examination, yet boards invariably hire one teacher able to teach it.	

## PUBLIC SCHOOL CONDITIONS GATHERED FROM QUESTIONNAIRE SENT TO STATE SUPERINTENDENTS

State	Is music required in examination for certificate? How long?	Do you see a way in which our musical education may be strengthened?
<i>Western Division—Con.</i>		
Nevada . . . . .	Simple examination required . . . . .	No, not with the facilities at hand.
Idaho . . . . .	No . . . . .	Through the public schools.
Washington . . . . .	In all, except third grade certificates, since 1909.	Yes, by adding to the credit given it in high schools for work done in and out of school, by increasing the school facilities, and by the agitation by those aware of values of music to society.
Oregon . . . . .	No . . . . .	
California . . . . .	Yes, since 1879.	

## DISTRIBUTION AND NUMBER OF SUPERVISORS.

	Women	Men	Total	Combinations with music			
				Draw- ing	Dom. Science	Manual Training	Writting
<i>North Atlantic Division</i>							
Maine.....	26	3	29	2			
New Hampshire.....	16	8	24	2			
Vermont.....	8	0	8				
Massachusetts.....	69	45	114	4		1	
Rhode Island.....	2	3	5				
Connecticut.....	17	13	30	1			
New York.....	99	12	111	30			1
New Jersey.....	17	10	27				
Pennsylvania.....	51	28	79	7		1	1
<i>South Atlantic Division</i>							
Delaware.....	0	0	0				
Maryland.....	3	1	4		1		
District of Columbia.....	1	0	1				
Virginia.....	3	1	4				
West Virginia.....	19	1	20	2			
North Carolina.....	10	0	10				1
South Carolina.....	6	1	7	1			
Georgia.....	28	4	32				
Florida.....	3	0	3	1			
<i>South Central Division</i>							
Kentucky.....	13	5	18				
Tennessee.....	7	2	9	1			
Alabama.....	17	1	18				
Mississippi.....	12	0	12				
Louisiana.....	8	0	8	4			
Texas.....	33	0	33	2			
Arkansas.....	4	4	8	1			
Oklahoma.....	11	0	11	1		1	
<i>North Central Division</i>							
Ohio.....	24	37	61				1
Indiana.....	45	12	57	7	2		1
Illinois.....	65	8	73	2			
Michigan.....	79	3	82	32			
Wisconsin.....	38	2	40	11			
Minnesota.....	42	4	46	8	1		
Iowa.....	55	5	60	11			
Missouri.....	27	1	28	3			
North Dakota.....	10	0	10	5			
South Dakota.....	16	1	17	2			
Nebraska.....	74	10	84	6	2		
Kansas.....	22	2	24	4	1		

## DISTRIBUTION AND NUMBER OF SUPERVISORS.—(Cont'd)

	Women	Men	Total	Combinations with music			
				Draw-ing	Dom. Science	Manual Training	Writing
<i>Western Division</i>							
Montana	9	0	9	4	...	...	...
Wyoming	4	1	5	...	...	...	...
Colorado	17	5	22	4	...	...	...
New Mexico	6	0	6	4	...	...	...
Arizona	8	0	8	1	1	...	...
Utah	2	11	13	...	...	...	...
Nevada	1	0	1	...	...	...	...
Idaho	6	2	8	...	...	2	...
Washington*	17	1	18	1	...	...	...
Oregon	9	1	10	1	...	...	...
California†	30	6	36	7	...	...	...
Total	1,089	254	1,343	173	7	7	6

\*Art, 1. †Sewing, 1.

## SUMMARY OF REPORT UPON SUPERVISORS.

The total number in the United States equals 1,343, perhaps slightly more, since the report of 1914 would not include places where supervisors were hired for the first time this fall. It will be noticed that about 20% are men, showing that the field is becoming sufficiently lucrative to make it a life position. The Connecticut report, page 9 of thesis, shows twenty-three supervisors receiving from \$1000 to \$3,100. The above report shows that the same state employs practically half men teachers in this study.

The number of teachers for the different sections is as follows:

North Atlantic Division	427
South Atlantic Division	81
South Central Division	117
North Central Division	582
Western Division	136

## DISTRIBUTION AND NUMBER OF SUPERVISORS.

The North Central Division has a much larger number than other localities, the North Atlantic Division ranking second, the South Atlantic Division having the least number. The older states follow the practice of placing one supervisor over several schools, as has been shown before, hence a smaller number results.

Massachusetts, Pennsylvania and Ohio each show over half of the teachers to be men, Utah almost exclusively men, the latter two states being the only states in which women are a minority.

A feature worth noting is that 173 schools combine the music and drawing teacher in one, making a larger salary possible. The North Central Division leads again in having ninety-one such combinations, which explains why it affords to hire so large a number. In this, Michigan leads, since thirty-two, practically half of her supervisors, teach the double subject. The same division has six combinations of music and domestic science, only one other such combination occurring, and this in Arizona. Seven combinations are made with manual training, approximately half of which are in the Rocky Mountain states. Six combinations are made with writing, again half being in the North Central Division. One combination with sewing is found in the same division, and one with art in Washington.

It will be seen that, while the North Atlantic, the North Central and the Western divisions are all combining strongly with drawing, the North Central Division is pushing this idea of combination into three other lines. The large number shows that these states have been successful in this solution of the problem.

As will be shown later, a number of the normals are advocating the study of drawing with music, and are putting it on the curriculum with that end in view. Combinations with heavier subjects will tend to increase the salaries still more. This latter idea is being carried out in some of the normal teaching faculties, as will be noticed in the discussion of normals in Part II.

In the number of supervisors, Massachusetts ranks first with 114, New York second with 111, and Nebraska is third with 84, several others approximating that number.

### SUMMARY.

As much as possible all through this section of the thesis, the report was made out with the purpose of collecting all the information available upon rural sections and conditions, since no such attempts have been made heretofore, and is only possible by close inspection of school reports. The writer has had occasion to notice that state officials do not always know the real conditions.

Of the North Atlantic Division, Maine and New Hampshire exhibit the least activity in the study of school music. In contrast, Massachusetts, Rhode Island and Connecticut present serious work and encouraging signs, with New York undoubtedly leading in progressiveness. New Jersey offers a strong township

idea, and cooperation between the supervisors, while Pennsylvania shows the same activity as her sister states.

The best of the teaching centers naturally in the cities, and the states having the largest number of such centers inevitably present work of a better quality.

In many parts of this division of states, there is no rural problem, hence information is more readily obtained.

Passing to the South Atlantic Division, both Delaware and Maryland show conditions not favorable for art growth. Low funds make poor teaching the rule, while probably what is given centers in a few towns. Virginia shows a late growth of activity in normals, with a radiation out into remoter districts, yet the activity is educational in tendency. West Virginia indicates also late development in this line, with approximately half the schools offering instruction.

North Carolina exhibits the same mushroom growth as the preceding states. One reference is made where Latin was dropped to make room for music, a proceeding not heard of ten or even five years ago.

South Carolina tends to more practical subjects. Here the race problem enters and finances hinder. Georgia shows awakening interest of recent growth, as exhibited in college courses and in contests, but without a fusion into the school system. Florida recognizes music in an elementary form, and has made attempts to better her conditions, but popular sentiment is not yet ripe for radical changes.

The South Central Division offers conditions equally favorable to the South Atlantic states.

Kentucky presents the work on a strictly educational basis, with attempted uniformity in the course of study. Eighteen supervisors have been given employment. Tennessee also makes music prominent as a study. By contrast, Alabama has little finances and the race problem to contend with, hence no vital effort is being made to raise the standard, other than normal school recognition.

Mississippi offers little promise in educational standards, and still less in art lines. Here again a race problem enters, as the state is over half negro population. Louisiana presents the work in the grades generally, optional in the high school, since finances hinder such training.

In Texas, a sparse population, large area, and fewer large towns, tend to make conditions less favorable, while information is hard to obtain.

Arkansas has attempted state supervision and a uniform course of study, both tending toward standardization. Oklahoma possesses extremely fortunate conditions in splendid finances, an intelligent class of people, and progressive school officers. Unless retarded in some way, it gives good promise.

The North Central Division presents growth which is almost dramatic in its intensity. Ohio completely reorganized in 1913, with forty counties well outlined, and with expectation of building toward a national head, thus constructing a complete machine.

Indiana presents an equally serious phase, with the same tendency toward concerted action, while Illinois has busied herself for several years in an effort to cooperate with high school supervisors. She has also emphasized such instruction in institutes. Michigan has been actively engaged in an attempt to standardize school music, and presents a good grade of work.

Wisconsin stands peculiarly alone as the advocate of community music, radiating from a university center.

The work of Minnesota is promising, interesting and commands much state attention. Iowa shows a splendid status in an educational way, music being in practically all schools. Missouri has concerted action, state notice and lenient measures to raise the standard of teachers, and the normals are unusually active.

North Dakota is not up to the standards of the states of this group just mentioned. South Dakota shows good activity, a basis for state supervision, and well supported courses in smaller colleges.

Nebraska offers a standard considerably below that of any state in this division, unless it is North Dakota. Kansas presents the subject generally in the grades, but optional in the high schools. Conditions are good and of a serious nature.

In the Western Division, activity is likewise very marked. Montana has a new and rapid growth, with an attempt to prepare fitted teachers. Wyoming is less favorable and probably offers little without the towns situated along the railroad. Colorado recognizes the study in an educational way, but not characterized by the intensity shown in the Central states.

New Mexico has placed music quite generally in the grades and high schools. Arizona has favorable laws and encourages the study in every possible way. Utah likewise offers music educationally and favors it very materially. Nevada has the study in both grades and high school, while Idaho has outstripped her educational status, in outlining the work for music in her schools. The activity is surprising, with excellent chances for working out a good standard.

The Pacific states all present the feverish activity which characterizes most of the North Central states. Progressive school officers, and educational leaders who favor broad culture, have pushed the subject to the front very rapidly.

California probably leads any state in the union, in her uniform and deliberately planned systematic presentation of the subject. Supported by an advanced school system, music study has very fertile soil in California, besides abundant resources.

Of the three states, Oregon probably has the least activity.

Yet most of her first and second class high schools teach music, and credit outside study. The spirit of cooperation is very active in this state, and shows evidence of causing an educational ferment equal to that in the North Central states.

Unfortunately, space forbids the interpolation, at this point, of the status as determined in 1907, but brief reference will show that conditions as they exist now, are a remarkable growth and unexpected. At that date, the bulk of the musical training as an educational factor, was contained in the North Atlantic Division. The southern groups were very generally, supremely indifferent, both in reports (as none were made), and in correspondence with state superintendents, since few replied from the southern states in 1907.

The greatest change has been wrought in the central and mountain groups, where the activity is intense.

Present correspondence was practically complete from all states, and showed great interest, emphatic approval of the subject as a school study, and a strong desire to learn the results of this investigation. Only one letter of adverse comment was received, and from a New England state.

Extended correspondence with several prominent educators of the west failed to give absolutely satisfactory reasons for the activity of that region. After a careful study of the entire field, and with such information as was obtainable from generous correspondence, these seem the most logical conclusions, as the problem has presented itself.

A new system, and the remnants of pioneer stock lend themselves most readily to change and rapid reform. Moreover, the picturesque scenery, and wild beauty of many of the western states foster a poetic, dreamy element, which is hard to preserve in the crowded thoroughfares, intense industrial pressure, and artificial modes of life in densely populated states. There are fewer cheap attractions to distract the attention, while new conditions enforce greater activity in the usual routine life. The western problem is largely rural; the eastern, one of the more densely populated cities. It is not impossible that each section will work out a system upon a different basis, since the needs are widely different. There can be little doubt but that the North Central and Western divisions are working out the problem much faster than the older eastern states, which seem, in comparison, to have fallen behind. Resources are not lacking, and are easily obtainable for educational purposes in the west.

The independent western constitution, full of vigor and energy, which must necessarily work itself off in some way, finds its most ready expression in forms of art, as rugged as the people themselves. The lack of many great symphony orchestras, or any chance to indulge a natural craving for good music, inevitably leads to the production of some form to supply the

deficiency. It is this element, a longing which must find its outlet, which is one fundamental cause for much of the evident activity.

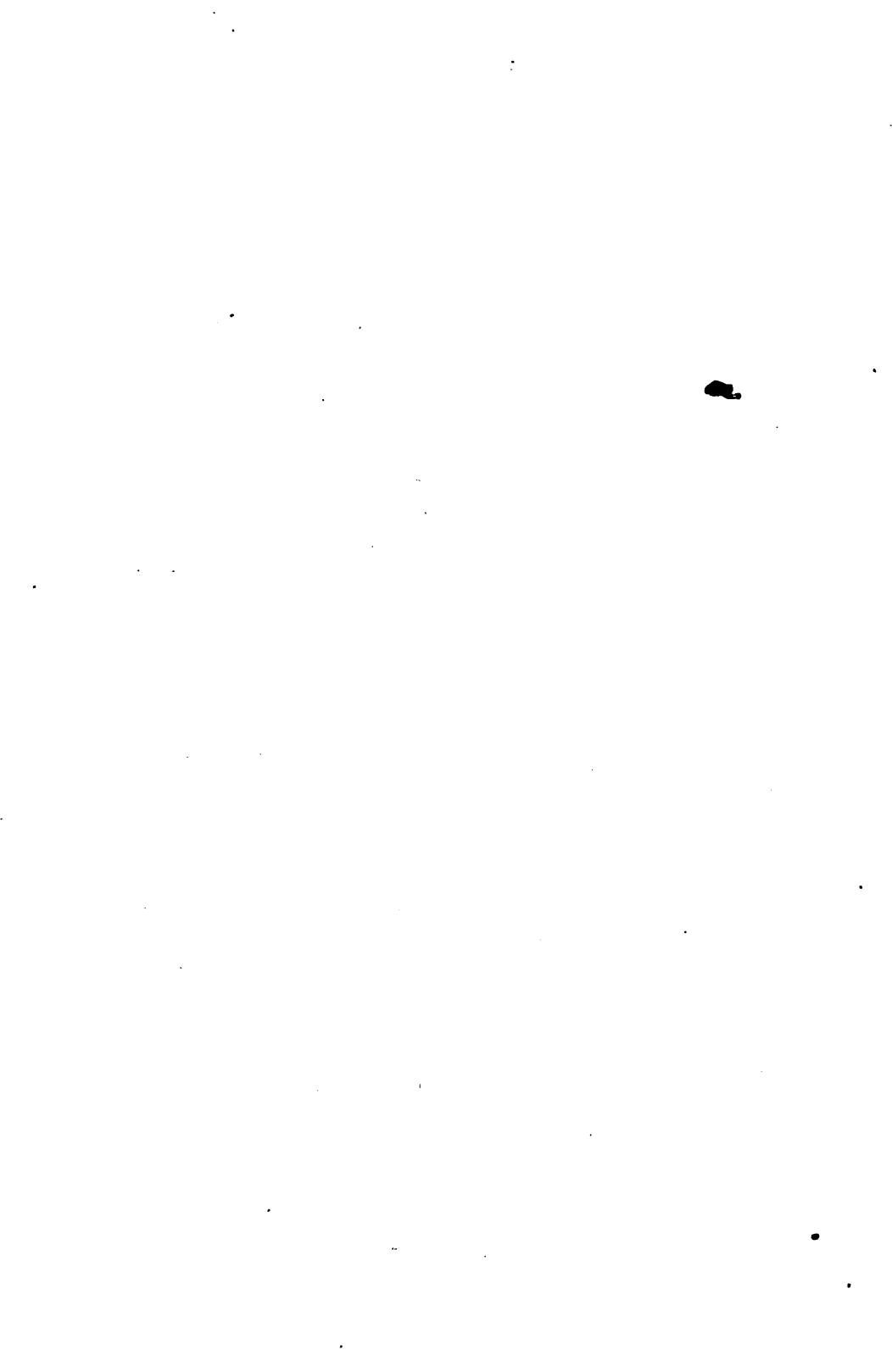
Not less surprising is the advance in the south, yet industrial conditions are not so favorable as in the west and central west, where they seem ideal.

Even the absence of orchestras and May festivals upon the frontier, are being offset by the advent of music upon the university curriculum, and the possibility of available funds for bringing in more artists from the east, and of increasing the number of touring artists.

For additional information in regard to city activity, the reader is referred to the pamphlet "Music in the Public Schools", by Earhart, gotten out by the government printing office last year. However, the report of the public schools and high schools is the least satisfactory of the article, since the study was made on a basis of only six hundred eighty-one towns, and there is no clue to locality or distribution of such activity. A town census has the added drawback, that it represents only the cream of all state systems, while a true survey must take into account the rural phase. In the west, this element is a more important feature, for, in many states, the population is three-fourths rural.

Owing to the fact that stress was laid upon city conditions, in the government report, the writer has avoided going over the same grounds, except where clearness made it necessary.

The summary of this phase of the study will be more illuminating after the discussion under psychological research, since that section contains some of the fundamental causes of activity, which could not be introduced prematurely in a discussion of the subject.



**PART II**

**DIVISION I**

**NORMALS**



## CHAPTER 1.

## NORTH ATLANTIC DIVISION.

Maine is partly a rural state, 48.6% living in the country.  
Over half of the schools are ungraded.

**MAINE** The state supports five normals located at Farmingham, Castine, Gorham, Presque Isle and Machias. Provision is made also for four summer normals. The Madawaska Training School at Fort Kent, in the extreme northern part of the state, is maintained for the purpose of training teachers for northern Maine.

There are five hundred fifty-two teachers in the free high schools, and two hundred nineteen in accredited schools. (87.)

The last school report of Maine shows no interest in the subject of school music. In 1911, the Eastern State Normal School had such a department with but five enrolled. The state summer school at Fort Kent also had a music course. (1. 1912:19,21. 1915.)

Otherwise than these mentions, there is scant information concerning the subject.

There are no statutory school studies in New Hampshire, except temperance, physiology and hygiene, **NEW HAMPSHIRE** humane education, and the constitution of the United States and of New Hampshire.

The state supports normals at Plymouth and Keene. There are also four city normals at Concord, Manchester, Nashua and Portsmouth.

The state has seventy-two public high schools. (87.)

The interest in music is also very local in this state, the school reports making scant mention.

The following remark, taken from a paper read before the Music Teachers' National Association, is worthy of note: "It has been suggested in New Hampshire, that no one be admitted to a normal in 1912, who is unable to sing several standard national songs from memory, and by 1914, the requirement should be two years of music, voice and some theoretical work." (3. 1911-12:475. 1910:164.)

This shows the tendency to normal recognition, at least.

**VERMONT** Vermont emphasizes public school music in the normal courses. There are no conservatories in connection with these schools, nor is any examination in music required. The state owns one normal and leases another. These are attended by about one-eighth of the teachers in the state, so that practically that proportion would be in a

position to receive whatever musical instruction is offered by the normals, in the way of training teachers. (87.)

Music is a feature of the normals of Massachusetts, and each school is authorized to employ a teacher of MASSACHUSETTS music.

Principal Durgin, who said it was incumbent upon normal schools to make such training as effective as possible, suggested the following course for grade teachers:

- a. To read and write the language of music.
- b. To hear tones and feel rhythm, on seeing the presentation.
- c. To express thought with the singing voice.
- d. To recognize and write simple melodic phrases.
- e. Skill to present the subject matter of music clearly and logically.
- f. Sufficient skill and sensitiveness to tonal conditions, to secure and retain the naturally beautiful tones of the child's voice.

Beyond this point a supervisor's direction is indispensable. (5. 1911-12:39.)

Seven-eighths of the students enter Framingham normal without examination in music. At Salem, three-fourths enter thus. If examined in music, however, and fail, they are conditioned. Most of the music which has been taught in these two normals is chorus work.

Classes in these normals number from twenty-five to thirty pupils, with one class a week, and devoted to scales, keys, intervals, time, voice culture, sight reading, ear training in major and minor seconds, and simple harmony. A good public school music course covers this in one year.

The second year's work in these same two normals, is the application of the first year's principles in the grades. Rote songs and their relation to school music is the first work, with quality of tone. Pupils are required to prepare and give lessons. This second year does not pass beyond the fifth or sixth grade.

Original compositions of four to eight measure phrases are composed.

One period a week is given to the study of general assembly work. (475. 1910:168.)

Special efforts are being made by the Lowell State Normal for training supervisors, since the supply coming from private agencies has failed on account of scant pedagogical training. (5. 1912-13:43.)

Altogether, the state has ten normals which are located at Bridgewater, Fitchburg, Framingham, Hyannis, Lowell, North Adams, Salem, Westfield, Worcester and Art School, with a music specialist in each. (7. 1914:4.)

Rhode Island employs 2,300 teachers, 60% of whom are normal graduates. Approximately one-third of RHODE ISLAND all the teachers are in Providence. Only 3.3% of the population is rural.

Since 60% attend normals, thirteen hundred and eighty of

the state teaching force are placed in a position to avail themselves of courses in public school music. (87.)

The subject is taught and compulsory in Connecticut. The normal course is forty weeks in length in the CONNECTICUT musical instruction.

No examination in this study is necessary for a certificate. (379.)

The state normals, four in number, are located at Danbury, New Britain, New Haven and Willimantic. Bridgeport has a city normal. Forty-five per cent of the teachers attend these normals, and secure compulsory musical training. (87.)

New York requires one hundred twenty periods of music in each normal. Public school music is the phase NEW YORK emphasized. Potsdam has a special two year course covering training for teachers. (380.)

New York has 4,576 teachers, and of this number, 60% are in the cities. Two-thirds of the state's population is in cities where the school system is well developed.

The state supports ten normals, the Albany Normal College and extends aid to ninety-five high schools and academies, and fifteen cities for offering teachers' training courses.

The requirements in music are, for the most part, shaped by the course prescribed by the regents, which was given on page 10 of thesis. (87.)

Three-fourths of the population of New Jersey live in cities.

The school system is well developed, being one of NEW JERSEY the better centralized state systems, with the county an important unit.

There are two state normals, one at Trenton and one at Montclair, with city normals at Elizabeth, Jersey City, Newark and Paterson. (87.)

The state normal at Trenton has excellent courses covering applied branches, and offering advanced courses beyond the requirements for the state certificate to teach music. The courses approximate a good standard conservatory curriculum. (12. 1911:48.)

The laws of Pennsylvania require fifty forty-five minute periods in vocal music, in the first year in the PENNSYLVANIA normals, of which there are thirteen supported by the state. Three cities, Philadelphia, Pittsburgh and Reading maintain city normals. (87.)

As early as 1899, Keystone State Normal had music in the course, mostly chorus, yet from an educational point of view. (91.)

The Bloomsburg Normal gives as thorough a course as a conservatory, in the 1910 report. Applied courses leading to diplomas with full theoretical work are outlined. Public school music is a prominent feature. (93.)

The Indiana Normal School of Pennsylvania had voice culture in 1897, to develop "power, flexibility, resonance and purity of tone," with the idea of making "movements natural, easy and graceful." (92.)

The Pennsylvania State College had this enrollment in four years:

Year	1910	1911	1912	1913
Enrollment . . . . .	0	8	59	46
(13. 1913:358.)				

In 1911, Kutztown Normal secured the assistance of a fine vocalist (13. 1911:295.), and in the same year Eleventh District Normal secured a graduate of the Royal Conservatory of London to teach instrumental music. (91.)

## CHAPTER II.

### SOUTH ATLANTIC DIVISION.

Delaware has no normal schools, but allows a sum for those who wish to study in some normal elsewhere. The DELAWARE extremely low salaries, \$25 or often less in the rural schools, do not encourage special studies of any kind. Only elementary branches are taught to any extent, in most of the schools.

Since less than 1% teach music as a study, one is justified in saying that music is not recognized in the schools. (87. 382.)

Maryland has three state normals, and the normal department of Washington College. Of these, the Maryland State Normal School at Baltimore has an instructor in music. The Maryland Normal and Industrial Institute for negroes, has music in the curriculum for the first three years. The other two normals make no provision for teaching music to teachers. (15. 1911:137,144,427.)

Virginia supports seven normals, and although little information was obtainable concerning the extent of their VIRGINIA musical training, the state recognizes the subject in a surprising number of summer normals. The following table shows the number registered in these summer courses for three consecutive years.

SCHOOL MUSIC ENROLLMENT					
	1910	1911	1912		
Petersburg . . . . .	18	...	...	Covington . . . . .	12 76 30
Winchester . . . . .	25	...	...	Chase City . . . . .	15 37 40
Seaside . . . . .	50	22	22	Farmville . . . . .	90
Martinsville . . . . .	90	139	168	Big Stone Gap . . . . .	24
Galax . . . . .	20	111	...	Univ. of Virginia . . . . .	55
Emory . . . . .	89	29	31	Lynchburg . . . . .	5
	(20. 1910—all ref. 1911—all ref. 1912—all ref.)				

In 1911, only two summer normals made no provision for music study for teachers. In most cases, the increase from year to year was very marked.

Since 77% of the population is rural, this means a large diffusion of this special training into the agricultural regions. (87.)

West Virginia supports six normals for white students and one for negroes. In spite of advance, the state **WEST VIRGINIA** is still a little backward educationally. It is essentially rural and relatively poor, yet with large undeveloped resources. The people are much in earnest about education, but poverty hinders progress.

Glenville State Normal had fifty-one studying instrumental music in 1911 to 1912, while Shepherds College State Normal had forty the same year. All the normals teach music, each having a special music teacher who gives much of her time to music. (22. 1911-12:46,52,54,57,68,76,383.)

Educational growth in North Carolina has been retarded through lack of funds, until lately. State aid **NORTH CAROLINA** was not granted until 1899, and as yet is small. The money spent for education has trebled in ten years.

One-third of the population is negro. 35% live in the country. There are no large cities in the state.

In 1910, there were 11,216 teachers, one-fourth being colored. 31% of the white and 46% of the negro teachers had normal training. The state supports three normals for white, three for colored teachers, and one for Indian students. (87.)

Although not compulsory, music is taught in the normals, so that the above per cent of normal teachers have had the privilege of preparing in the subject. (384.)

There are about six negroes to every white person in **SOUTH CAROLINA**. Only Mississippi has a larger number. The white race exceeds the negroes in ten of the forty-three counties. The state is rural, agricultural and relatively poor. The school term is about one hundred days, three months being required.

The state supports the Winthrop Normal and Industrial College at Little Rock for white teachers, and a colored Normal Industrial and Mechanical College at Orangeburg. Charleston has the Memminger Normal School which is a city normal. In order to get trained teachers, the state board approved the courses in twenty institutions for white students, and nine for negroes. There are uniform examination questions throughout the state. (87.)

The normal at Rock Hill has music on its curriculum "as an industrial art, not as an ornament." The aim is to learn to teach music. Vocal training, vocal interpretation, expression and criticism are all taught with special stress on public school music. (97.)

Georgia has 45.1% negroes, only Louisiana, Mississippi and South Carolina having a larger per cent. In one-half GEORGIA of the counties, the negroes outnumber, and in a fourth, they outnumber two to one.

84.4% live in the country, only 11% being in cities of more than eight thousand inhabitants.

In illiteracy, Georgia stood sixth in 1900.

Outside the cities, there is little equipment for educational purposes. The average value of publicly owned school houses during the last year was \$1,800, as near as statistics were available. Much of the money for repairs, etc., is raised by private subscription.

The state helps to support four institutions for training teachers, one being for negroes, also three private normals and industrial institutions, all for negroes. Wages are low. The high schools are better than those in the neighboring states. (87.)

In 1900, 43.6% of the population of Florida was negro. In twelve counties they outnumbered, in two counties FLORIDA they outnumbered four to one. 17% of the whites and 19% of the negroes were normal graduates. The state supports the State Normal and Industrial School at Tallahassee for negroes, while the University of Florida and the normal department of the Florida Female College serve as normal schools for white teachers. The state also maintains two summer normals of two months each for white, and one of six weeks for black teachers. (87.)

Music is taught in these normals, but is not compulsory. The two phases are emphasized, public school music and the more cultural study of voice and instruments. (385.)

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### CHAPTER III.

#### SOUTH CENTRAL DIVISION.

Kentucky has a 13% negro population. 78.2% live in rural parts, so the state is agricultural. Schoolhouses KENTUCKY and repairs are still largely provided by local subscription. Up to 1906, the white teachers were prepared in private institutions. In that year, the eastern and western state normals were established by the legislature. For some time the state has supported the Kentucky Normal and Industrial Institute for colored teachers. (87.)

Music is taught in the normals, but not compulsory, and there is a conservatory in connection. (31. 1910-11:180. 386.)

The school report of 1911 lists a free music course in the Western Kentucky State Normal. Sight singing, music structure

and methods are the phases taught. A course is given to prepare supervisors, and a certificate issued for the same. Lessons in private applied music along more professional lines are also offered. (31. 1910-11:180.)

The state normal of eastern Kentucky has the following preparation for the grade teacher: singing, reading, easy melody writing, good tone, pure enunciation, accuracy in intervals, note reading, and rhythm. To this end, theory, ear training, notation and dictation are introduced into the course. The advanced course is closely applied to psychology of muscle control, and development of brain cells. The applied courses are four years of professional training. (99.)

A new educational spirit has pervaded Tennessee for the last few years. In 1909, provision was made for three **TENNESSEE** normal schools for white teachers, the east, middle and west Tennessee normals at Johnson City, Murfreesboro and Memphis, respectively. There are approximately 11,000 teachers in the state, 18% being in the colored schools. One-fifth of the population is colored. There are a few large cities, but the state is largely rural, over four-fifths of the inhabitants living in the rural districts. (87.)

The normals teach music, but it is not compulsory. Public school music is the point emphasized. The subject is usually introduced in the normals by a department for that purpose, and not through a conservatory. (387.)

In 1900, Alabama had 45.2% negro population. In one-third of the counties they outnumbered the white race; **ALABAMA** in one-sixth of the counties, they outnumbered three or more to one; in six counties, the negro element predominated more than five to one.

The state is essentially rural and agricultural. It has 7,757 teachers, one-third being men and one-third negroes. The average yearly salary is about \$200 for men, \$150 for women. 55% of the white teachers, and 58% of the colored are teaching on third grade certificates. Two hundred fifty teachers' institutes are held in different counties each year. The state supports seven normals as follows: at Florence, Troy, Jacksonville, Daphne, Alabama Normal at Livingston, Falkville Normal, Agricultural and Mechanical College for negroes at Normal. There are also three private normals, including the two negro normals, one being the famous normal for negroes at Tuskegee. (87.)

The property value of Mississippi, compared to the population, is very low. In the small amount of money **MISSISSIPPI** spent for each child, Mississippi is surpassed by only one state, South Carolina. Little is spent on buildings. Thirty-four cents per capita, as against the average in the United States of \$6.45 is the amount spent. The average

value of school houses is \$300. There are no cities over twenty-five thousand in population. Of the total number, 88.5% live in the country. In 1910, 56.2% were negroes, in some counties outnumbering three, four and five to one. 10,166 teachers were employed during the same year, with an average salary of \$250. The state scale wage was \$15 to \$75 for teachers, up to \$100 for principals. Only holders of first grade certificates received over \$30 per month. Examination subjects were limited to the common branches.

The public high schools are mostly of low grade. The school of pedagogy at the university serves as a form of state normal school. (87.) It does not recognize music in any form, however.

Nearly one-half of Louisiana is negro. Only Mississippi and South Carolina have a larger colored portion. In LOUISIANA thirty-one of the fifty-nine parishes, the negroes outnumber two or more to one, and in two parishes they outnumber six to one, in two others eleven to one, and in one parish there are sixteen negroes to every white man.

One-fifth of the population lives in New Orleans, and of the other four-fifths 73% live in rural districts. Besides New Orleans there are only two other cities of over eight thousand.

It is a rural and agricultural state. The illiteracy is still very high. Only 62% of the schoolhouses are owned by the parishes, and there is little school equipment.

Little is taught beyond the common school branches in any of the elementary schools.

The state supports a normal at Natchitoches, and there are also summer normal schools. The parish of New Orleans maintains the New Orleans Normal and Training School. The summer normals number ten for white, and four for negro teachers. The high school system is not developed yet, but is part elementary, part secondary. (87.)

In all the above normals, music is taught for two years, and is compulsory. The schools have conservatories, and both public school music and professional cultural subjects are taught. Music teaching is compulsory in nine grades, optional in the high school. (389.)

Texas employed 21,277 teachers in 1910, 15% being colored. 7% of all were graduates of normals. 36% were rural TEXAS teachers. Uniform examination questions exist throughout the state.

State normals are located as follows: The Sam Huston Normal Institute at Huntsville, North Texas State Normal College at Denton, Southwest Texas State Normal School at San Marcos, and West Texas State Normal College at Canyon, all for white students. Prairie View State Normal and Industrial School at Prairie View, is maintained for colored students. The state has also a large annual number of five weeks' summer

normals. In 1910, there were seventy-three such normals for white, and forty-three for colored students. These play an important part in the training of teachers.

The great size and sparse population of Texas make educational problems difficult. The state is rural and agricultural, over four-fifths living in the country. One-fifth is negro. Much progress has been made in five years, and much remains to be done. (87.)

In all the named normals, music is both taught and compulsory. (390.) The one at Prairie View has two years of such training, the Tillotson Collegiate and Normal Institute at Austin has one year. (145. d. e.)

In 1900, 28% of Arkansas was negro. In thirteen counties they outnumbered, in four counties they outnumbered four or more to one.

The state is rural and agricultural, 91.5% living in the country.

The average school term is 93.9 days, as against 118.2 for the South Central Division, and 154.1 for the United States as a whole. No other states, except North and South Carolina, provide less than one hundred school days. Little is taught but the common branches. The schools are considered among the poorest in the south. The estimated value of all school buildings, private and public, was only \$706. In 1906, out of 5,238 school-houses 1,101 were worth less than \$100 each, nearly half of this number valued at less than \$50 each.

The state hires 8,297 teachers, 46% being men, 19% teachers of colored schools.

	Men	Women
Average salary, 1st grade.....	\$48.12	\$40.40
2d     "	38.06	34.60
3d     "	33.24	30.40

Four counties average less than sixty days school, seventy-five average ninety-three days. Since 46% are men, the quality of service is left to the reader for judgment.

The state supports a normal at the state university, and a branch normal for negroes at Pine Bluff. Nothing was done toward establishing a normal for white students until 1907.

Where high schools are found, they are supported by local taxation. (87.)

It is much to the credit of the state, that, considering the hardships and the recent establishment of adequate normal training, a two year course of study, intended to fit rural teachers to teach music, is placed on the curriculum. The course of study, worked out in 1911 by prominent educators, also includes the study. (39. 1911-12:197,240,360.) So that, although the fruits may not be very apparent as yet, the seeds for future development have been planted.

The white population of Oklahoma is increasing more rapidly than the black or Indian races. 80% live in rural OKLAHOMA districts, but the cities are increasing faster than the rural parts. The state has a great agricultural future and possibilities. It has a large endowment for education, while the intellectual character of its white population insures the development of a very important state system. It has graded rural schools, union graded schools, transportation of pupils and consolidation. This state has made greater progress in the latter phase, than some of the older states. In 1911, there were eighty-six such districts.

The state employs 10,020 teachers, only 8% being in the colored schools. In each county, a six weeks' summer normal is held, which follows a course outlined by the state board. Six normals are located at Tahlequali, Durant, Ada, Edmond, Alva and Weatherford. (87.)

Music is both compulsory and required in these normals. They have conservatories, and all branches are taught. (391.) Tuition is free in all but instrumental studies. (40. 1912:121.)

Considering the financial condition of the state, much can be hoped for along the line of special school studies.

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## CHAPTER IV.

### NORTH CENTRAL DIVISION.

In 1910, Ohio employed 27,841 teachers, of which 8,640 were men. Four state normals are located at Athens, Bowling Green, Kent, and Oxford. There are city training schools at Akron, Cleveland, Columbus, Dayton and Toledo, besides annual institutes in each county. 44.1% of the population live in the rural districts. (87.)

Music is taught in the normals, but is elective. The course is not standardized, and various requirements are made. The normals have music departments, but not conservatories. (392.)

Indiana is 65% rural. The average teaching salary is \$500.

The law of 1907 requires a high school training, and INDIANA twelve weeks' professional training besides.

There are seven hundred thirty high schools in Indiana. The secondary schools have reached a high development. There is a large normal at Terre Haute, besides annual county institutes, and the Indiana Teachers' Reading Circle. (87.)

According to the ruling of the state board of education, music must be taught for twelve weeks in normals. (43. 1910:293.)

The Northern Indiana Normal School at Valparaiso has a conservatory of standard instruction in all lines. (107.)

Although taught, music study is not made compulsory. (393.) 21.5% of Illinois teachers have attended normals, 7% are graduates. The state supports annual county institutes in each county. There are five normals with summer sessions, and a city normal at Chicago. (87.)

ILLINOIS All the normals give courses in music, some with conservatory connected, and thorough courses in all branches of music. School music is an important phase on the curriculum. (44. 1908-10: 63—all ref. 1910-12:535,543,592. 108, 110, 111, 112.)

About 60% of Michigan is a rural population. The state employed 15,000 teachers in 1910, half of them being MICHIGAN in the country. 17% were men. Over 30% of the teachers had at least one year professional training. Each county holds an annual teachers' institute. The state has about four hundred well organized high schools.

Michigan supports four normals at Ypsilanti, Mt. Pleasant, Marquette, and Kalamazoo. (87.) In all of these, very excellent music courses are to be found. That of Ypsilanti will be described, and the others agree. (394.) There are seven instructors in the department. Thorough courses are offered in kindergarten music, sight singing, history and literature of music, ear training, full courses in harmony, counterpoint and composition, with lessons in voice, piano, organ or violin, if desired. In public school music, methods for all grades, and suitable literature for the same, high school music and conducting form the general plan. A two year supervisors' course is given, which includes preparation in drawing, since the public has demanded a general subject, and drawing seemed the most popular. The normals of this state have frequent opportunity to place students so prepared. A three year course is offered also, to give broader specialization along the supervisors' line in the two subjects. (48, p. 138.)

Wisconsin employs 14,729 teachers, 12% of whom are normal graduates. There are nine state normals located at WISCONSIN LaCrosse, Milwaukee, Oshkosh, Platteville, River Falls, Stevens Point, Superior, Whitewater, and Eau Claire.

The school system is well organized. 50% live in rural parts. There are two hundred eighty-six high schools, with an enrollment of 27,768 pupils. (97.)

The reports make mention of the music course in the normals, outlining the work in a few, especially that of St. Francis Normal near Milwaukee. Good courses are given at Oshkosh and at the Platteville Normal. All of these schools emphasize public school music, and all the courses tend toward the teachers' training. There is no evidence of pure conservatory as an accessory to the normal, nor toward any professional training in applied music as an end in itself. (117,118.)

**MINNESOTA** Minnesota is richly agricultural and 50% rural. 25% live in St. Paul and Minneapolis. The illiteracy is low. There are 15,157 teachers, 12% being men, 26% normal graduates.

Five normals are located at Winona, Mankato, St. Cloud, Duluth, and Moorhead. Many high schools offer one year of professional training. There were two hundred ten high schools in 1910, with 21,000 pupils. (87.)

Music is taught in all the normals, public school music being emphasized. (395.)

**IOWA** Iowa is rural and agricultural, 75% living in the country. 16% live in the seventeen cities of over eight thousand. The illiteracy is 2.3% and with Nebraska, is the lowest in the union.

The state has one large, well organized normal for teachers, which turns out over two hundred graduates yearly. A number of colleges assist the state in this preparation. Normal training classes were authorized in the high schools in 1911. (87.)

The Iowa State Teachers' College has a strong music department. In 1910 to 1911, thirty-four women took the public school music course, and twenty-eight enrolled in the special teachers' course. The following year, forty took the work, the special teachers' course had fifty-two of both sexes. (56. 1911-12:434.)

The State Normal at Cedar Falls has a successful course. Two terms are required. Harmony, history, psychology of music, as well as all the applied branches are taught. There are nine instructors. (121.)

The Woodbine Normal lists work in chorus, voice culture, and thorough instruction in instrumental music. (120.)

**MISSOURI** Missouri is 57.5% rural. Kansas City and St. Louis are the only large cities. 4.8% are negroes. The educational conditions are unequal in different parts of the state. In 1911, there were 19,000 teachers, one-fourth being men.

There are five normals for white teachers, and one for negroes. St. Louis has an institution for training teachers. The university, as well as all the normals, has summer sessions.

In 1910, there were four hundred and nineteen high schools. (57.)

All the normals teach music, but it is not compulsory. The course averages from twelve to one hundred forty-four weeks in length. (397.) The one at Kirkville has the equivalent of a strong conservatory in all branches. (124.)

The summer session of the university had sixty-two in the music course in 1911. (57. 1911:350.)

For the attendance in music for each normal in 1911, the reader is referred to the table for Missouri normals, part I of thesis, page 33.

**NORTH DAKOTA** North Dakota is rural and agricultural, 89% living in the country. There are no cities as large as fifteen thousand. The state has a large educational fund, and conditions for improvement are more favorable than in some states. It has good schools, and sentiment favors education. Expenditure has multiplied four times in eleven years, while the school population has only doubled. High schools are developing very rapidly.

The state normals are located at Mayville and Valley City. (87.)

As early as 1903, activity in school music is noted in the report. The Valley City Normal had free singing classes, with instruction in applied music. (127.)

The State Normal and Industrial School at Ellendale also recognized music on the curriculum in 1908. (126.)

**SOUTH DAKOTA** South Dakota is an agricultural state, 85% of the people being in the country. 3% are in cities over eight thousand in population. 54% are males, 5% Indian. The expenditure for schools is about the average, elementary schools are well graded, and a state course of study is followed.

The state employs 6,000 teachers, salaries are an average. State normals are located at Madison, Spearfish and Springfield, with a normal and industrial school at Aberdeen. (87.)

Music is taught in all the normals, and is compulsory. The number of weeks' training is not uniform. Public school music and voice are emphasized.

The subject will be required in certificates for examination, as soon as the means for training teachers will justify it. (396.)

The State Normal School of Madison has this paragraph in the catalog: "Music is recognized as an essential feature of every modern school. The aim is to cultivate intelligent appreciation and thorough knowledge. The course covers appreciation, production and reproduction of music." Piano and voice are taught. No theoretical work is given. (128.)

The Spearfish Normal has practically the same work. (129.)

**NEBRASKA** Nebraska is rural and agricultural. Almost the entire school funds come from local taxation. There are few large cities, 75% living in the country. In 1900, the illiteracy was the lowest in the union. Since 1905, the state has been deeply interested in domestic science and agriculture.

In 1910, the school enrollment was thirty-two thousand. The high schools have had a rapid growth in ten years.

The training of teachers has made great progress. Three state normals are located at Kearney, Wayne and Peru. There are also "junior normals" in eight different cities, which hold sessions of six to eight weeks during the summer. (87.)

Music is taught in the normals one hour for one semester. There are no conservatories in connection (399.), nor is the work very extensive. At present, most of the teaching is done by teachers from private conservatories. The awakening is not as yet equal to that in many of the western states. The subject is far from holding a place of equality with other studies. Neither the teaching nor preparation of the teachers justify equal rank, since the preparation is not yet the equivalent of that in other studies.

The State Normal at Peru has work in elementary harmony, public school methods, history and chorus for four semesters. Kearney has similar work. (130,131.)

The junior normals have work in ear training, elementary harmony, rote singing, fifty lessons being listed in the one at Valentine. (133.)

Kansas stands third in illiteracy, being 2.9%. School property is valued at \$18,000,000, the average value of KANSAS school houses being \$1,900. 80% teach on second and third grade certificates. 5% of the teachers are normal graduates. Annual institutes are held in each county.

The state supports three normals. District, union and county high schools all exist. (87.)

Public school music is emphasized in the normals. Institutes have four weeks' training. All certificates require music except the third grade county certificate. (400.)

The normal at Emporia has work equivalent to a standard conservatory, including orchestral department and composition. (134.)

## CHAPTER V.

### WESTERN DIVISION.

Considering the sparse population, educational conditions are very good in Montana. The schools are well MONTANA supplied, and the expenditure per capita is very high. The average value of schoolhouses is about \$3,500. More than half the counties have county high schools, and a number of district high schools are maintained.

There were 2,250 teachers in 1910, 26% being normal graduates. The average salaries for men were \$900, for women \$600.

A normal is maintained at Dillon. All but high school teachers must attend the annual county teachers' institute. (87.)

The normal is required to offer thirty-six weeks' training in music. Public school music is offered, as well as piano and vocal instruction, there being a conservatory in connection. (401. 135.)

Wyoming employed 1,109 teachers in 1910, of whom 141 were men. Sparse population makes education WYOMING difficult. 29.6% of the population is found in seven cities along the railroad. Outside of the cities, the schools are all one room rural buildings. The high altitude, lack of intensive agriculture, lack of utilized resources, and small population naturally preclude the possibility of a highly developed school system.

A high school is now found in each county. In 1905, there were fifteen, with an attendance of seven hundred seventy-one; in 1910 there were twenty-three, with fifty-seven teachers and fourteen hundred forty-two pupils.

The university has a normal department for the training of teachers. (87.) Music is taught in the normal, but is not compulsory. The subject is required in examination for special certificate only. (402.)

Colorado is a mining state. 30% of the population live in cities of over twenty-five thousand. 51.7% are in COLORADO the country.

The schools have made remarkable progress recently. Most of them are relatively well equipped. 40% of the teachers are rural. 15% of the schools are still sod or log houses, yet the average value of schoolhouses is \$5,216.

There were 5,291 teachers in 1908, 85.3% being women. 64% were in graded schools. The salaries average \$92.95 for men, \$51.57 for women.

Colorado maintains the Colorado State Normal School at Greeley, which is large. One private normal is listed, with attendance of seventy-seven pupils. There is also an annual institute in each of the thirteen institute districts.

In 1908, there were seventy-seven district high schools, thirteen county high schools, and nine union district high schools. These schools had a teaching force of 427, with an enrollment of 10,321. (87.)

As early as 1894, the normal at Greeley aimed at development of the public school music teacher. Rudiments, harmony, sight singing, notation and practice teaching were included, "looking to the time when music would be required in all schools." (136.)

In 1902, in this same normal, vocal music was taught as applied to child teaching. (136.)

In 1912, the Greeley normal had a music course leading to a special diploma, and license to teach music in the public schools of Colorado. (69. 1911-12:147.)

Considering the difficulties under which New Mexico has labored, the schools maintained are very good. NEW MEXICO The seven incorporated towns and thirteen additional ones have schools in other parts of the country. 85.8% of the people are in the rural parts. There are

many Indians and Mexicans. In 1910, there were two Indian missions and twelve government schools.

High schools are being developed in the towns and cities. There were eleven four year high schools and seven shorter course schools in 1910, as against six and two in 1900. There are about 1,600 teachers.

Three normals are located at Silver City, Las Vegas, and El Rito, the latter being a Spanish-American normal. The attendance and graduates of these schools are small in number. Teachers' institutes of two weeks must be held annually by the county superintendents. (87. 403.)

On professional certificates, music may be accepted to equal two units. (70. 1910-12:71.)

The normal school at East Las Vegas has a music department of twenty-two students. (70. 1910-12:79.)

17.9% of the population of Arizona are foreign born, of which 59% are Mexicans, 75.6% white and 1.5% negroes, ARIZONA with 11.5% Indians. Of the total, 58.4% are men.

In 1900, 84.1% lived in the country. There was no city, at that time, as large as eight thousand. The illiteracy equalled 19.9% of the white population, 29% of the total. The Mexicans cause the large illiteracy.

The average value of schoolhouses increased rapidly in late years, being \$3,835 in 1907. The schools are small, only fifteen had as many as eight teachers in 1906. Only five employed fifteen teachers in a school.

The schools are graded and relatively well taught. During the last year, there were 645 teachers, 109 were men, 536 women. The average salary was \$99.50 for men, and \$75.06 for women, with a school term of six and three-fourth months.

Two normals are located at Tempe and Flagstaff. The number of graduates of both schools combined has been exceeded two or three times, by the number of normal graduates coming from other states.

The first high school was in 1895. The small population makes these schools develop very slowly. In 1908 there were eight. (87.)

The Tempe Normal devotes one-ninth of the time to music, the aim being to make "independent readers, and genuine lovers of music." Chorus, voice culture, sight reading and methods of teaching music are the points emphasized. No private lessons are given.

The Modern Music Series are required by the Arizona law. (137.)

Of the 2,448 teachers in Utah 1,066 are normal graduates; 1,311 had some professional training, while 71 had no UTAH such preparation. There is a state normal in connection with the state university, and a branch state normal in

the southern part of the state. The Brigham University at Provo has a teachers' college for training teachers for thirty church high schools in Utah, Idaho and Arizona. Each county must hold an annual teachers' institute of ten days. Men and women receive equal salaries. Educational conditions are good.

The population is sparse, half being collected in five cities and a number of small towns. The illiteracy is very low. The people are thrifty and believe in education. There is a uniform course of study.

In 1900, there were five high schools, in 1910, there were thirty-three. In 1911, high school laws were passed which will stimulate their further development. (87.)

Graduates of the state normal school are qualified to teach music, as it is one of the courses which they take at the school. (404.)

Nevada has 500 teachers, few being paid less than \$70, while salaries of \$100 to \$110 are common. 40% of the **NEVADA** teachers are certified on normal school, college, or state life certificate from other states. The normal is a department of the university at Reno. Recently, normal classes were established in the high schools for the training of rural teachers. There is a marked gain in the number of high schools lately. In 1890, there were seven district high schools; in 1900, nine district high schools and one county high school; in 1910, eleven district and ten county high schools. Practically all of them now have a four year course. Educational conditions are very good. There is a high degree of certification, and the standards are higher than those in some of the eastern states. Salaries are good. (87.)

Public school music is taught in the normal throughout the course. A simple examination is required for certificate, and has been for six years. (405.)

In 1900, 15.2% of Idaho were foreign born, 57.7% were men, 3.5% were Indian, 1.7% were Chinese. Only 6.2% **IDAHO** lived in cities of over four thousand population. The state is largely mining and agricultural, and sparsely populated.

The average value of school buildings is \$3,000. All the schools are being graded and standardized very rapidly. A course of study is used. Special subjects, such as domestic science, manual training and agriculture are entering the schools. There are a few large consolidated schools.

There are two normals since 1907, and three summer normals with six weeks' instruction. (87.) Public school music is taught on the curriculum. (406.) As early as 1907, singing, elementary and advanced harmony, history of music, orchestra with private lessons on piano and violin, were found in the Lewiston State Normal. (138.)

In 1912, the same normal reports a music specialists' course "as there is a growing demand for it." The department was growing so that it anticipated the possibility of a conservatory for the music department. (74. 1911-12:40,43.)

Washington employs 7,170 teachers, 20.7% being men. It supports three normals at Bellingham, Cheney and WASHINGTON Ellensburg, respectively. There are also special teachers' training classes at the state university, and at the state agricultural college. The University of Puget Sound has a normal course also.

Over one-third of the people live in Seattle, Tacoma and Spokane. Nearly one-half of the population lives in cities of over eight thousand inhabitants. One-fourth are foreign born.

The state has made commendable efforts toward education. The development of high schools has been rapid in ten years. In 1890, there were five; in 1902, three hundred seven, one-third being four year high schools. There is a uniform course of study. (87.)

Public school music is taught in all the normals for one semester at least. A conservatory accommodates the music department. (407.)

In 1903, the Ellensburg Normal had work in singing, notation, special study of piano and voice, lectures upon music form, ensemble, chorus and quartet work. The work in piano and voice was a finished product. (140.)

In 1904, the public school music courses were free. There were no private teachers. A school orchestra was maintained. (139.)

Vocal music has always been required as regular work in the normal at Bellingham, as well as in the other two normals. The former normal has a six year voice course, a special piano teacher, and one also for stringed instruments.

The normal music classes are free to all students. (75. 1911-12:33,41,43.)

Oregon employs 4,000 teachers, 750 being in Portland. The state supports one normal at Monmouth. High school OREGON training classes were introduced recently. The future high school teachers must be college graduates.

The state is rural and agricultural. Portland has 30.8% of the people. There is only one other city of any size. 54.4% live in rural districts. In 1910, there were 132,108 school children in 2,265 districts, an average of 527 pupils to a district. Consolidation is allowed, but has made little headway. There is a state course of study. In 1910, there were one hundred eighteen high schools, seventy-six being four year schools. (87.)

The normal school has thirty-six weeks' training in public school music. Vocal music is also emphasized. (409. 145f.)

In 1900, California was 24.7% foreign born, the Japanese and Chinese contributing largely. Agriculture is one of CALIFORNIA the resources, but only 47.6% live in the country. 43.8% live in cities of over eight thousand. There is little illiteracy. In 1900, it was 4.8%, but only 1% among the white race.

The schools make an excellent showing in material conditions, the average value of schoolhouses being \$10,000 each. The rural schools are well graded and taught by good teachers. The high school buildings are the best of their kind. Good libraries are a feature of the California schools. Nature study is in all, and agriculture in many, manual training and domestic science being in the city schools, music in all.

There is little consolidation yet, but excellent high schools. In 1909, one hundred eighty-seven were entitled to state aid. There are forty-nine private high schools and academies. There is a late provision for two and six year high schools.

In 1909, there were 10,737 teachers, 13.5% being men. 1,480 were in high schools, where the salary was \$110. In the elementary schools the salary was \$80. 47% were graduates of a California normal, or one of equal rank.

There are five normals located at San Diego, Los Angeles, San Jose, San Francisco and Chico. In 1909, a sixth was put in at Santa Barbara, to train teachers in manual training and domestic science.

California credits the work of about sixty normals in the United States and Canada, and about twenty other state institutions in the United States. The two large universities have training schools for high school teachers. (87.)

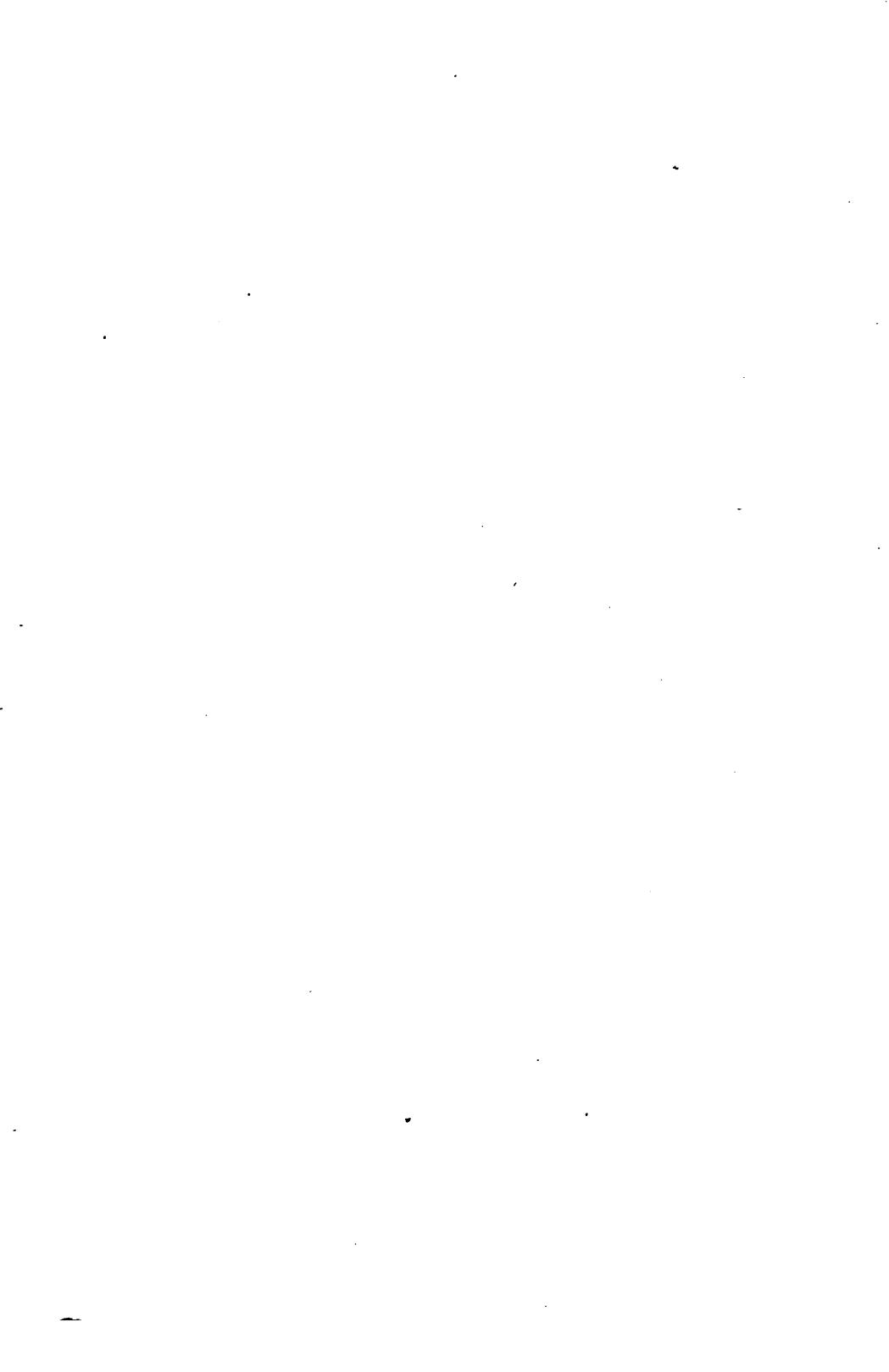
In all the normals, music is taught throughout the course, and is required. It is a department, and not a conservatory. (410.)

The normal at Chico has twenty weeks of voice culture, two hours per week for the first term; the second term, melody writing for the same period; the third term requires more advanced work, with selection of songs and practice teaching. A special elementary course of twenty weeks, four hours per week, requires talent for leadership. (144.)

In 1910, the San Diego normal gave sight singing, ear training, harmony, history and elementary theory. (142.)

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Footnote—Monroe's Cyclopedia of Education has been used as a basis for general conditions in this section, since it is one of the best late authorities.



DIVISION II.

**State Universities and Colleges.**

## INTRODUCTION.

### MUSIC DEPARTMENTS AND CHAIRS OF MUSIC.

All the catalogs of state universities and colleges have been consulted which have been available, with a view to making the report as complete as possible. Every state university and all the large eastern colleges have been corresponded with, in regard to the character and extent of the musical work done.

While the number of smaller colleges is almost endless in the country as a whole, some pains have been taken to tabulate all that have sent catalogs to the library; for the efforts are extremely gratifying, often outranking the larger and wealthier institutions.

A brief history has been added of the music department of all state universities, as well as of all the large universities and colleges, since their past activities are considered very valuable as an educational study.

## CHAPTER I.

## NORTH ATLANTIC DIVISION.

## MAINE.

The State University of Maine has no department of music, and gives no instruction in this branch  
**UNIVERSITY OF MAINE** whatever. (146. 413.)

Bowdoin College has a department with one instructor, the courses being as follows: 1. "Music as an **BOWDOIN COLLEGE** art," including the general development, composers' lives, notation and rhythm, with papers on assigned subjects, and intended to serve as a preparation for appreciation of music. Number 2 is a continuation of the same, including musical appreciation and advanced history. One year of elementary harmony is given, followed by one semester of advanced, and one semester of counterpoint. All the above courses are open to sophomores, juniors and seniors.

Chorus and orchestra classes are held one meeting per week, with voluntary attendance. The department was established in 1912. (147.)

## NEW HAMPSHIRE.

Dartmouth College established its chair of music in 1910, with one instructor. He was called the **DARTMOUTH COLLEGE** musical director, and held the bachelor of music degree. One year of harmony was taught. (148. 1901-02:134.)

In 1903, this was augmented by one year's study of "music as an art," which consisted of the study of composers, their lives and works. (148. 1903-04:145.)

The present courses include the following studies: (1) "Music as an art," the course being practically like the same named in Bowdoin College. An "Angelus" piano player is used for illustration in this course. A three hour course in harmony is given, and a two hour study of the history of music. All epochs are studied in the history course, with lantern slide illustration. Dickinson's History of Music is combined with lecture and readings. (148. 1912-13:175.)

## VERMONT.

The State University of Vermont has no music department, and no such courses exist, except **UNIVERSITY OF VERMONT** special ones for the summer. (414.)

For 1911 to 1912, one member of the faculty was listed as "professor of German language, literature and director of music." So that, while not being a formal study in the university, its cultural side is being made use of, probably in chapel exercises. (149. 1911-12:18.)

#### MASSACHUSETTS.

Harvard University has a very strong department in its chair of music, and is of long standing. It is a HARVARD UNIVERSITY pioneer in this line of work, and has probably been more influential in the development of music as a serious study in college, than any other one institution in this country. Harvard has served as a model for creating new chairs in music, not only in western institutions, but in some of the eastern colleges.

Before President Eliot, there was no regular instruction in the theory of music. The duties of the instructor were simply to direct the choir, and play the organ in chapel. In 1870, for the first time in the history of Harvard, music was represented by a full course of lectures upon the history of music by Mr. Paine. In the same year, the faculty voted to introduce harmony and counterpoint as an elective, at Mr. Paine's suggestion. Canon and fugue, free thematic music, history of music and instrumentation were added later.

In 1873, Mr. Paine became assistant professor; in 1875, he became full professor, introducing, in the meantime, "honors in music." Up to 1884, twenty-one took these "honors," four went abroad, six published compositions, several gained reputation as composers, some took the master's degree, two became musical critics.

At this early date, 1894, the aim of the department was: 1st, for the professions of teaching and composing; 2d, for those who devote themselves to musical criticism, literature or the cultivation of a musical taste. All courses counted toward the bachelor's, the master's, or the doctor's degree, the latter being equivalent to the doctor's degree in music in the English universities.

The department advocated, at this period, a four year course in practical and theoretical music, since advanced "theoretical work should be combined with a trained musician," and no one should be admitted without some practical playing ability and decided talent. It further added that such a course, with a bachelor of music degree, would set a higher standard for the profession in the country. (150. 1894-95:311.)

By 1897, nine graduates had composed fifty-six published pieces of music, some of them being operas, suites for orchestra and strings, among the number being Arthur Foote, well known composer and graduate of 1874, sixteen of the manuscripts being from his pen. (150. 1896-97:461.)

In 1895, Mr. Paine was given an assistant. The courses for 1897 to 1898 were harmony, counterpoint, history, canon and fugue, free composition, orchestration, and a course of lectures, supplemented by ten chamber concerts in the Sanders theatre, open to the university and public, the Kneisel quartet, and first ranking artists being presented. (150. 1897-98:389.)

By 1900, a new course in musical form had been added, while \$75 was subscribed to bring players of orchestral instruments into the class of orchestration, for the purpose of demonstrating the quality of tone and use of the instruments. An orchestrelle had been put in for the use of the history class, by the Aeolian Company of New York. (150. 1900-01:538.)

The enrollment almost doubled in the year 1901 to 1902, while the need for music, books and instruments was felt very keenly, but without the necessary funds. (150. 1901-02:537.)

The first notice of harmony and counterpoint as entrance credits came in 1902. There were then eight courses given, the number enrolled almost doubling from the previous year. (150. 1902-03:377. 416.)

In 1903, nine courses were offered under four instructors, while approximately fourteen successful graduates had been turned out. (150. 1903-04:621.)

In 1905, Prof. Paine, who had been with Harvard from 1869, resigned to devote himself to composition, and his work was continued by three of his pupils.

At this time, exchange courses were instituted between the New England Conservatory of music, and legalized by the corporation, the scheme having been in use informally for several years. Harmony students had played in the conservatory orchestra, and had their compositions played. This was now approved by the faculty of arts and sciences. This allowed that advanced work done at the conservatory, combined with theory at Harvard, counted as half course. In return, conservatory students took free certain courses in English literature, modern languages, physics and public speaking at Harvard. (150. 1905-06:285.)

The first doctor of philosophy degree in music was given by Harvard in 1905; the same candidate since had a grand opera performed. In 1906, several took master's degrees in music. There were two candidates for the doctor's degree in 1907.

A new music hall was also planned to cost \$500,000, of which \$60,000 was already available. (150. 1906-07:201,288,291,406.)

In 1908, eight Harvard graduates specialized in music, and went immediately to Paris, Munich and Berlin for advanced study.

Mention was made of frequent letters coming from western universities, which were establishing chairs of music.

In 1904, harmony and counterpoint were offered for ad-

mission, and in five years, or by 1909, ninety-seven offered harmony, only seventy-nine passing, while fourteen offered counterpoint, of which nine passed. (150. 1909-10:308.)

By 1911, eleven courses were offered under five instructors. Five students were in the graduate school, some being from the middle west, all working for higher degrees in music. One graduate just became member of the Boston Symphony Orchestra, and another of the same orchestra was taking work. One graduate became a member of the Metropolitan Opera Company of New York. (150. 1911-12:318.)

In 1912, the plans for a new musical building were approved. In October of the same year, the department established a monthly magazine, which represented the first of its kind in any American college or university. Each issue was to include at least one composition by a Harvard student. The editors were from the graduate and undergraduate schools, and assisted by graduate correspondents in New York, Paris and Berlin.

In 1911, an opera association was formed, which was active in raising an endowment for the Boston Opera House, for which seats were placed at the disposal of the association.

The music clubs, including the glee, mandolin and banjo clubs, took a Christmas trip, going as far west as Omaha. (1912-13:277,458,586.)

The appended table shows the growth of the department:

1871, 11 enrolled.	1901-02, 110 enrolled.
1884, 112.	1902-03, nearly 200.
Average of the fifteen years being 50.	1903-04, 250.
1887-8, courses 1 and 2 nearly doubled.	1906-07, 200.
1897-8, harmony 28, counterpoint 9.	1909-10, 210.
1900-01, 60 enrolled.	One year not specified, 275 enrolled.

The courses are as follows:

1. Harmony and the grammar of music, 3 hours.
- 1a. Advanced harmony and harmonic analysis, 2 hours.
2. Counterpoint, 3 hours.
- 2a. Vocal composition, half course.
3. History of music, from Bach to the present day: lectures, readings and reports with illustrations, 3 hours.
4. Appreciation of music, study of masterpieces from the standpoint of the listener, 3 hours. Laboratory fee of \$2.50 to cover cost of scores.
- 4a. Brahms and Frank, studied with reference to style, structure and content, half course.
- 4b. D'Indy, Fauré, Debussy, half course.
5. Canon and fugue, half course.

#### FOR GRADUATES.

Instrumentation, 3 hours; six musicians used to illustrate the characteristics of orchestral instruments, fee \$10.

Preliminary course in composition, devoted to smaller forms, half course. Students in this course are also advised to take French, German and Italian.

For those who wish to try for a "degree of distinction in music" or for "honors in music". Advanced work in original composition. For graduate

students in composition, or for investigating any historical or literary subject connected with the art of music. Instructors are ready to assist in planning and criticising such work.

Harvard has extension work in music.

The head professor holds the doctor's degree in music, the first one granted from Harvard, in that study; two teachers hold the bachelor's degree, and one a master's degree. (151. 1913-14:360.)

The work given in the Harvard department of music is practically duplicated in Radcliffe, since the listing of the subjects show similarity. (152. 1903-04:3,35.)

The first mention of music in the Amherst catalog occurs in 1886, an instructor of vocal music being AMHERST COLLEGE included among the list of faculty names. (153. 1886-96—all ref.) This same condition existed down to 1895, when a Prof. Bigelow was listed as "instructor of German and music," but with no course given. For the first time, in 1896, Prof. Bigelow offered "a four hour course in harmony, during the winter term, elective and open to juniors and seniors, upon certain conditions." (153. 1896-00—all ref.)

In 1900, courses were offered as follows:

- 1a. Rudiments of music and elementary harmony.
- 1b. Harmony and history of music.
- 1c. Harmony continued. (153. 1900-03—all ref.)

By 1903, the courses assumed the form of:

1. Elements of music.
2. Chord analysis.
- 3 and 4. History of music. (153. 1903-07—all ref.)

Chorus and orchestration were spoken of for the first time in 1907. (153. 1907-08:75.)

As the Amherst courses stand now, they consist of:

- 1, 2. Theory of music, harmony and counterpoint.
- 3, 4. The art of music, both courses being elective for sophomores, and are three and two hour courses.
- 5, 6. The musical dramas of Richard Wagner, as many as time permits, the course being also available as a major, in German. It is a two hour course and elective. Pianos and an orchestrelle are at the disposal of the students in those courses.
- 7, 8. Chorus and orchestra, each meeting one evening.

Prof. Bigelow, whose name is identified with the growth of the department, both as German instructor and instructor in music, teaches the classes.

During the school year, two large works are given by the combined courses of Amherst and Smith colleges. Two rehearsals are required a week, the same number of absences being allowed as in other courses. Credit for work in chorus or orchestra is as follows: Four semesters of such work is credited as a semester

course. Students with good voices may become members of the college choir, for which a renumeration is given. (154.)

The study of music exists upon the curriculum, under the same condition as other subjects, no extra tuition, crediting toward the bachelor's degree, with entrance credit in harmony and counterpoint. The average enrollment is eighty, the aim being cultural. (415.)

**CLARK UNIVERSITY** Clark University has no department of music. (416.)

Smith College opened its doors to the student body in the fall of 1875, with some music taught from the **SMITH COLLEGE** first. A professorship was established in 1877. (417.) By 1891, the earliest catalogs which were available, a splendidly working department was in evidence.

The aim was to provide the best facilities for any branch of theoretical or practical music. Admission to the school of music required a high school education, and the following requirements in music: Notation, including theory of rhythm, tonality, transposition and modulation, and one of either piano, including knowledge of Czerny, Mendelssohn's songs, the easier Beethoven sonatas, or voice, including mastery of Concone's or Marchesi's vocalises, Mendelssohn's songs, or organ with a knowledge of Stainer's Organ Method and Schneider's Pedal Studies, arranged by N. H. Allen.

Academic students could elect music under the same conditions as other electives, but must give nine hours' practice per week, inclusive of work in harmony. Three hours of practice were equivalent to one hour of regular recitation.

College course of study leading to the bachelor of music degree included one year of harmony, two years of composition, counterpoint, history of music, biography, aesthetics, church music, with an applied study, about on a par with the ordinary private conservatory. In addition, two years of academic studies were required, including one year each of Latin, mathematics, English literature and German. The course required three years. The tuition for a year in any applied study with two weekly lessons was \$100, ensemble \$40, interpretation in classes \$25, harmony and composition in class \$20. In addition to this, music students also paid \$25 to \$100 a year, according to the number of studies, for any work taken in the academy. (155. 1891-92:22.)

The intellectual culture derived from music was considered the equivalent of that from other studies, credit being equal to laboratory work. At this early date, there were nine on the faculty, one member holding the A. B. degree. (155. 1891-92: 6,26.)

In 1892, there were thirteen teachers in the department, the courses being the same. (155. 1892-93:23,27.)

For the first time, 1896, no student was admitted in the department, who was not regularly enrolled as a member of Smith College. (155. 1896-97:41.)

The appended studies were listed in the academic department, the school of music remaining unchanged:

1. History of music, lectures, one hour per week.
2. Harmony and rudimental composition in three grades, one hour, \$20 fee per year.
3. Higher composition, fugue and orchestration, one hour, \$20 fee per year.
4. Criticism and interpretation, lectures one hour.
5. Sacred music, lectures and rehearsals, one hour.
6. Musical literature and repertoires, illustrated lectures, one hour, \$10 fee, not elective. (155. 1896-97:33,41.)

The number of music courses in the academic department increased from six to eight in the following year, with little other change. (155. 1897-98:37,44,48.)

A few changes were made in the courses in 1899, without any great differences, however. (155. 1899-00:88,95.)

A new course worthy of mention in 1900, was "the scientific aspects of music," a course upon physics and the mechanics of music, including tonal acoustics, construction of instruments, theory of rhythm, and intended for those who wished knowledge of music apart from the art itself. (155. 1900-01:57.)

Another very interesting course was added the following year, namely: "The relation of art, especially of music to character and culture." There were nine teachers by this time, two holding doctor of music degree. (155. 1902-03:62.)

In 1903, all the music was thrown into the academic department, and the school of music abolished as such, placing the study upon the curriculum without any distinction. Twenty full courses were offered, which covered the different phases of composition, musical appreciation, public school music and practical music.

The usual applied subjects were offered. (155. 1903-04:55.)

A cello teacher was added in 1905, with a general strengthening of higher courses, and dropping of elementary studies. (155. 1905-06:62.)

By 1906, the study of piano was differentiated into separate periods, schools or forms as the case might be. (155. 1906-07:65.) Voice was treated in the same manner, the following year.

A course in chamber music was added with required reading, and combined with the study of practical music. (155. 1908-09:72.)

For the first time, in 1911, the requirements in music as entrance credit were printed in the catalog, in place of the usual announcement, that such might be obtained upon request of the registrar. One year of systematic harmony could be offered, or

half as much harmony and some ability in voice or on some instrument. Piano required the easier sonatas of Haydn and Mozart. The same general knowledge was required if other applied subjects were offered. No certificates of any music school were accepted, an examination being required. Fifteen teachers were employed upon the force. (155. 1911-12:43,83.)

The present requirements of music as entrance credit are similar to those given in 1911, just preceding.

The faculty consists of seventeen teachers, four holding a bachelor's degree, one a master's degree. Twelve theoretical courses are given, in applied music, piano, organ, violin, violoncello and voice are taught. The usual ensemble, sight singing and music classes for strings are given. For college credit, the work must be advanced equivalent to entrance requirements in music. (155. 1914-15:39,86.)

One short course is given for work in public school music under a specialist. The department keeps pace with the general enrollment, being about one-fourth, or four hundred in music courses, as against sixteen hundred fifty, the total registration for this year. (417.)

A striking feature of the enrollment of students is that in earlier years, special music students comprised half or more of the students taking music. By 1906, only four special music students remained, the rest being regular academic students. The specials disappeared as soon as only regularly registered college students were admitted to the department. The increase of academic students in the music classes from 1891 to 1914 was from seventy-five to four hundred.

As early as 1889, Wellesley College had twelve teachers on the faculty, and offered work in tonic WELLESLEY COLLEGE sol fa, sight singing and harmony, with lessons in voice, piano, violin and guitar, there being thirty-eight music rooms, with forty-three pianos in use. In the classical and scientific courses, musical history, theory and composition were listed, and open to juniors and seniors.

Completion of either of the following courses gave a diploma from the school of music:

1st course	2d course	3d course
Piano ..... 5 years	Organ ..... 5 years	Voice ..... 5 years
Harmony ..... 2	Harmony ..... 2	Harmony ..... 2
History ..... 1	History ..... 1	History ..... 1
Modern language 3	Modern language 3	Modern language 3 (Italian obligatory)
Bible study ..... 4	Bible study ..... 4	Bible study ..... 4

The scientific and music courses combined, was a five year course, and led to a college degree. Courses could be selected from applied music, by special permission. All students must meet entrance requirements, but harmony was not yet required.

There were five graduates from the five year course in 1890. (161. 1889:90—all ref.)

By 1896, students in the regular music course were required to take two academic studies, including a Bible course. (161. 1896-97:64.)

A bachelor of music course had been laid out as early as 1889. (161. 1889-90:38.)

In 1903, those not candidates for a degree, but specialists in music, were required to pass admission requirements, and academic work must be carried. In general, the course required four years. (161. 1903-04:107.)

At the present time, the courses include musical theory, foundation principles, harmony, interpretation, applied harmony, development of the art of music, applied history, counterpoint, applied counterpoint, musical form, applied form, history of music, the symphony from Haydn to the present, free composition and Beethoven and Wagner.

A fee of \$5 is attached to applied harmony and applied history, and \$2.50 to applied form and applied counterpoint.

Courses in theory and history count toward the bachelor's degree, without previous knowledge.

Practical lessons are offered in pianoforte, organ, violin and voice, in order to encourage students to acquire a better technique in theoretical work. Applied music is elective, and does not count toward a degree. Candidates for the bachelor's degree, who propose to spend only four years in college, may take applied music, by consent of the dean of the college and department of music. Such students must take theory. Five years are required, to obtain both the college degree and the certificate from the music department.

Music specials are required to take from six to nine hours academic work, including musical theory. If candidates for the music certificate, modern languages must be included in the academic study. Upon entering, the student must have acquired the fundamental technique of the chosen specialty.

Tuition for the college year in applied study is \$100.

The department has eight instructors, one holding a doctor of music degree, two having a master's degree and one a bachelor's degree. (161. 1914-15:130,156.)

Tufts College established a chair of music in 1895. It offers opportunity to gain a knowledge of musical history, and of the principles of composition, as a basis for practical work in music or in musical criticism. The subjects studied are elements of theory, harmony, general history of music and musical appreciation, the courses being complete throughout.

The college gives both entrance credit and credit toward a degree, and music ranks with other subjects upon the curriculum.

One instructor is employed, and the enrollment varies from twenty to fifty students, in different years. No provision is made for training of public school music teachers or supervisors.

A prominent feature is a careful and systematic use of four automatic players, and over a thousand rolls, which are a splendid collection of composition. The college has out a sixteen page booklet of these rolls used in the Tufts College music room, with a nicety of tabulation which makes them very accessible, even to the students.

Several musical organizations form a strong feature of the musical college life, and are an integral part of the department. (418. 160, p. 140. 1907. 1913.)

As early as 1889, Mt. Holyoke College had elocution or vocal music offered through three years of the MT. HOLYOKE COLLEGE course, one hour a week as an elective. All students had regular lessons in choral classes. Private instruction was available in voice or piano, at \$15 for twenty lessons. (158. 1889-90:5,28,38.)

The following year, music could be elected in the junior year, after passing an examination on the rudiments, requiring about one year of previous study. A musical elective required piano, and with harmony included six hours' practice. Three practice hours were the equivalent of one hour of recitation.

Grade A piano comprised Cramer 1st book, Bach Two Part Inventions, and other material of the same grade. Grade B included Czerny Etudes Op. 740, Cramer 2d and 3d books, Heller Art of Phrasing, Bach Three Part Inventions.

A footnote read to the effect that the department intended to put in a three year music course similar to that of schools of music, as soon as facilities permitted. (158. 1890-91:31.)

A department of music was established in 1891, as a necessity for "students who are seeking a well rounded education." The aim was to furnish the best facilities for the study of piano, organ, violin and voice, with theory and interpretation, either as a special course for those not connected, or as an elective for college students. Outside applicants had to be high school graduates. The examination in practical music had the following grade of difficulty: Piano required Czerny, Cramer, Mendelssohn's songs, and Haydn and Mozart's sonatas. Organ required Stainer's Organ Manual. Voice students had to show mastery of Marchesi's Vocalises, simple Schubert and Franz songs. Violin required C. N. Allen's Etude Album. After the first year, students could elect any branch of music for which they were qualified.

The tuition in any applied branch for the year, one hour a week was \$50; harmony or theory in classes was \$15. (158. 1891-92:18.)

The department employed four teachers by 1893. (158.

1893-94:19,42.) A new head professor took up the work the following year, (158. 1894-95:20.), resulting in more stress upon sight singing and voice training in classes. (158. 1895-96:25.)

Entrance examination in music is spoken of in 1897, while a distinction is made between academic students and special music students. The former were allowed to elect music without previous preparation; the latter were required to take the examination as given in 1891 requirements. Regular college students were obliged to take one year of harmony during the academic course, if music were elected.

The classes in voice training and sight reading aimed to prepare pupils to teach music in the public schools. (158. 1897-98:12,46.)

In 1900, only regular academic students were admitted in the music department, thereby doing away with the non-academic music specialist. The courses of instruction included harmony, counterpoint, history of music and biography. (158. 1900-01:54.)

From 1903, those who took the full course in music were expected to give a program. (158. 1903-04:75.)

The new courses for 1907 were appreciation one hour for the year, and pedagogy for public school work, two hours for one year. (158. 1907-08:68.)

Eight hours of practical music could be counted toward a degree in 1908, if it included two hours' harmony. A teachers' course for supervisors and chorus conducting was new. One unit was specified as the allowed entrance credit for music.

The total college enrollment had increased from two hundred sixty-seven in 1890, to seven hundred twenty in 1906, with four teachers offering the work in music. Tuition remained stationary at all times. (158. 1908-09:8,58,80.)

**BOSTON UNIVERSITY** Boston University gave the first work in music in 1904. A two hour course of harmony was given through a year. A lecture course was given also upon history of music, illustrated by vocal and instrumental selections, one hour for one semester. (156. 1904:66.)

By 1910, the following courses were given: Appreciation of music, analytical study of masterpieces, history of music, harmony and counterpoint—five courses in all. Harmony and counterpoint were spoken of as being allowed for college entrance. (156. 1910:54,94.)

In 1912, advanced harmony and a course in theory and practice of teaching music in public schools were added, other courses remaining the same. No provision is made for practical music, nor is it recognized in entrance credit up to the year of 1913. Two teachers are employed. (156. 1912-13:37,68.) **WILLIAMS COLLEGE** Williams College has an instructor listed as director of music, but with no assigned classes in music. The supposition is that his duty consists of acting as chapel organist. (157.)

**PHILLIPS ACADEMY** Phillips Academy at Andover, one of the smaller schools, has one instructor for music and Bible study. Opportunity is given for study in piano or organ. Harmony is taught also. Those who wish to present music for admission,

may have a class formed in harmony and counterpoint, if enough wish the work. (159. 1913-14:45.)

#### RHODE ISLAND.

A music department was put in Brown University in 1908, and consisted of a course called the "evolution of modern music." Lectures, assigned readings and papers constituted the work. The course was intended to give appreciation and interpretation, with a minimum technique. It was a three hour course for sophomores, juniors and seniors. No knowledge of music was necessary.

The women's college of Brown University had the same course. (162. 1908-09:141,235.)

By 1912, the curriculum had expanded to an elementary harmony and an advanced harmony course, and a three hour opera course, open to all but freshmen. No previous knowledge was necessary in the last course. (162. 1912-13:133,232.)

"Evolution of modern music," was included in 1913, with lectures illustrated on the piano, assigned readings and papers, designed to give appreciation and interpretation, with the least technical detail. No previous knowledge was necessary, and the course was elective for all but freshmen. (162. 1913-14:124,224.)

By correspondence, comes the information that "for quite a few years the university has had no regular department in music, but has offered each year one or two courses conducted by instructors holding positions in other institutions or in the city." During the present year, one of the church organists is conducting a course in appreciation. Mr. Macdougal gives also an extension course upon "the song and song composers," dealing with Great Britain and Germany.

The same credit is given toward a degree as for other studies. (420. 162a.)

**RHODE ISLAND COLLEGE** The Rhode Island State College has no department of music. (421.)

#### CONNECTICUT.

A chair of music was founded in Yale University in 1894. In five years the enrollment reached a hundred. Courses were offered in harmony, counterpoint, composition, history of music, instrumentation and free composition. During the year, a graduating student published a male chorus for orchestra.

Six lectures were given the same year. Attention was drawn to the crediting of practical music "if it is to be encouraged in undergraduates." Parker, the well known composer, was chosen head professor. (163. 1899-00:71.)

During 1900, two programs of original compositions were given. The faculty also granted credit for practical work done in class room. (163. 1900-01:98.) Two students, candidates for bachelor of music degree, produced original composition. (163. 1901-02:123.)

In 1902, there were forty-three students in applied music. The completion of the hall gave added resources. A large choral force was to be organized from the city and school, and it was further suggested that a large male chorus be formed. (163. 1902-03:139.)

An original fugue for organ, as thesis for the bachelor of music degree, came out in 1903. (163. 1903-04:171.)

The following year, a new course in advanced orchestration and conducting was outlined.

Demands began to come in to the college from western universities for teachers of music, with salaries ranging from \$1000 to \$3,500. (163. 1904-05:171.)

The year 1905 was marked by a desire "to encourage teachers of music in public schools." A hope was expressed of being able, very soon, to cooperate with the Eastern Educational Music Conference and the New England Educational League, both of which were working along this line. (163. 1905-06:163.)

The following table shows the enrollment for each year:

1892-93	30	1898-99	76	1903-04	171	1908-09	170
1893-94	30	1899-00	76	1904-05	168	1909-10	159
1894-95	25	1900-01	126	1905-06	175	1910-11	172
1895-96	53	1901-02	75	1906-07	165	1911-12	173
1896-97	76	1902-03	110	1907-08	199	1912-13	164
1897-98	70						

The above enrollment was distributed as follows in the different colleges:

	Graduates	Academic undergraduates	Regular or specials	Other departments
1900-01	9	59	59	..
1902-03	1	61	48	..
1903-04	3	95	79	
1904-05	7	70	91	9
1905-06	7	74	88	6
1906-07	3	56	95	11
1907-08	2	95	91	11
1908-09	2	58	99	11
1909-10	2	59	89	9
1910-11	5	66	94	7
1911-12	2	68	96	7
1912-13	1	52	106	5

## Distribution in the different studies:

	Harmony	Counterpoint	Strict composition	History of music
1899-00	34	16	12	51
1900-01	32	16	13	60
1902-03	18	14	9	55
1903-04	51	12	16	74
1904-05	42	30	8	70
1905-06	38	28	19	10
1906-07	45	23	20	47
1907-08	30	15	15	77
1908-09	41	27	14	34
1909-10	44	25	15	52
1910-11	46	22	16	55
1911-12	49	23	17	50
1912-13	49	28	15	46

	Instrumentation	Free composition	Advanced orchestration
1899-00	10	11	..
1900-01	7	7	..
1902-03	6	6	..
1903-04	8	7	..
1904-05	10	10	..
1905-06	14	72	..
1906-07	11	7	..
1907-08	9	7	..
1908-09	6	8	2
1909-10	8	10	..
1910-11	16	11	..
1911-12	17	11	..
1912-13	13	11	..

It will be noted that the enrollment increased very rapidly up to 1900, after 1902 remaining quite constant. The great uniformity of registration in all the courses, from the beginning down to the present is very unusual.

Mention should be made of the large number of symphony concerts and others, all of first rank, and under the auspices of the university, which are given yearly.

The appended table gives the enrollment in the applied courses:

	Total	Piano	Organ	Violin	Cello	Voice	Ensemble
1903-04	87	60	17	12	..	..	..
1904-05	115	60	25	13	5	14	..
1905-06	118	59	27	14	4	13	12
1906-07	112	53	25	15	4	21	8
1907-08	116	57	27	15	6	23	14
1908-09	126	64	29	11	4	31	12
1909-10	110	58	21	13	4	19	12
1910-11	122	60	23	13	6	23	15
1911-12	130	60	21	11	9	32	16
1912-13	125	72	43	13	8	23	15

(163—all ref.)

The branches of applied music show more popularity and more increase than those in the theoretical department.

**WESLEYAN UNIVERSITY** Wesleyan University in Connecticut has as yet only musical organizations, no attempt being made at formal class work. (164. 1913-14:111.)  
**TRINITY COLLEGE** Trinity College at Hartford also makes no recognition of the subject. (165. 1908.)

#### NEW YORK.

**COLUMBIA UNIVERSITY** The department of music in Columbia University was established in 1896, by the aid of the Robert Center fund for instruction in music. It was organized by Columbia's first professor of music, Edward MacDowell, the American composer. In his report, President Butler explained that it was no part of the plan of the school to give practical instruction in the fine arts, but that the university should give the historical, philosophical and theoretical instruction, leaving to other teachers and organizations, the practical training and apprenticeship, which is a necessary part of all art education. (166. 1754-1904:256.)

In outlining the work, the courses naturally took two divisions: 1st, technic of musical composition; 2d, general musical culture. The courses given were general musical culture, practically a history of music, lecture course in theory, harmony, etc., open to all, a more advanced course in counterpoint, canon, choral fuguration and fugue, the most advanced being free composition and symphonic form. (167. 1896-97:110.)

An assistant, a college graduate, was elected in 1898. A course in harmonic dictation and a musical seminar were added, no fee in either study. (167. 1897-98:137.)

A conductor was appointed the next year, and four divisions made in the department: 1st, technic of musical composition; 2d, general musical culture; 3d, musical dictation; 4th, practical training in orchestral and choral music. A university chorus and orchestra were organized. (167. 1899-00:136.)

The following tabulation shows the growth in four years:

	1896-97	1897-98	1898-99	1899-00
Number of teachers.....	1	1	2	3
Number of courses.....	3	4	7	9
Attendance.....	37	47	127	247
Volumes in library, approximately.....	0	250	350	500

(169. 1899-00:291.)

The increase in attendance is very marked, as well as the increase in number of courses. The figures demonstrate the fact that the need for such a department was felt, even in a city like New York, where the highest possibility in every art line may be realized.

In 1903, a new course was put in on analysis of musical sound. With the exception of chorus, all the courses were open to both sexes. (167. 1902-03:147.)

For 1904, eight courses were offered in extension music by five instructors. These were given by the regular teachers out of school hours, for those who were unable to attend regular classes. Part of them credited toward a degree, some were merely lecture work and allowed no credit.

By 1905, all courses counted toward the bachelor of arts degree, while only counterpoint, orchestration and composition counted toward the two higher college degrees. (167. 1904-05: 148,459.)

Mr. MacDowell withdrew in 1903, and a new head took his place in 1904.

The Quarterly made the following statement, which shows the expectation of the department for future development: "Since its separation from the faculty of philosophy, the chair of music has been without special faculty relationship, awaiting the formation of a faculty of fine arts. When this is done, it will be possible for the department to develop a systematic school of music, with approximate entrance requirements, curriculum and degree. The correlation should be literature, psychology, and physics, with bachelor of music degree." (169. 1903-04:437.)

In 1904, Columbia sent a delegate to two conferences at Smith College, and one at Boston, for the purpose of taking action in regard to college entrance credit in music.

In May, a program of students' compositions was given. (169. 1904-05:378.)

By 1905, the courses reshaped themselves into fifteen well defined branches, which represented general courses as a basis, and leading up through theoretical work to higher composition, with chorus, orchestral training and dictation as a part of the department.

In extension teaching, ten courses were offered for credit, and fourteen lecture courses without credit. (167. 1905-06:122,437.)

The event of the year 1905, was the creation of a school of music leading to the bachelor of music degree, with higher degrees and a certificate of proficiency for non-matriculated students. A feature of the year also, was a series of twenty-three lectures upon "the function and meaning of music."

A member of the faculty spoke on "college entrance" at the National Educational Association, with the intention of continuing next session upon "musical instruction in colleges and secondary schools." A number of joint meetings were held with the Eastern Educational Music Conference, and New England Educational League, which prepared the statement of college entrance requirements adopted by the college entrance examination board. (169. 1905-06:311.)

Three candidates enrolled for the bachelor of music degree in 1906. (169. 1906-07:83.) There were seven the following year, the general registration remaining about the same.

The institution was in advisory relations during the year with a dozen colleges in all sections of the country in connection with the establishment or development of collegiate chairs of music. (169. 1907-08:386.)

In 1910, the first degrees in music were given to two candidates. The history and theory classes enrolled one hundred seventy-six students, with a number more in chorus and orchestra. (169. 1909-10:347.)

The year 1912 enrolled one hundred forty-seven, with a marked increase from the college student body, especially in harmony. (169. 1912-13:147.)

During 1914 and 1915, an elementary and an advanced course in history, counterpoint, composition and orchestration, university orchestra and chorus are the eight courses offered by the Columbia chair of music. (169. 1914-15:55.)

The several courses may be counted toward any of the following degrees: Bachelor of music, under the faculty of fine arts; bachelor of arts, and bachelor of science, under Columbia College or Barnard College; master of arts, under the faculties of fine arts and of philosophy. A course leading to a certificate of proficiency has been established.

Requirements for admission to the course leading to the degree of bachelor of music are, (1) the completion of sixty-two points or two years' undergraduate study in Columbia, Barnard, or the equivalent elsewhere, (2) the ability to play Bach's Two-Part Inventions on the pianoforte, or pieces of like difficulty on string or wind instruments, (3) an accurate ear, and a knowledge of the rudiments of music.

The requirements for admission to the course for certificate of proficiency in music, are the amount of credits equal to ten units from the following subjects, English and one other language being required:

English.....	3 units	Musical appreciation.....	1 or 2 units
Elementary Greek.....	3	Tone thinking and dictation.....	1
Elementary Latin.....	2	Musical performance.....	2
Elementary French.....	2	Elementary mathematics.....	3
Elementary German.....	2	Elementary history.....	2
Elementary Italian.....	2	Elementary physics.....	1
Harmony.....	1	Advanced mathematics.....	1
		Advanced history.....	1 unit.

In 1915, the number of units for entrance will be increased to fourteen and one-half.

The candidate for a bachelor of music degree must pursue courses amounting to seventy-five points as follows:

a. (Required.) All courses in composition and criticism offered by the school of music, and a year of each of language, literature, history and the fine arts, other than music.

b. (Elective.) Other courses, especially musical performance, aesthetics, physics or psychology.

In addition, the candidate must submit a satisfactory original composition for orchestra, or with orchestral accompaniment, and an essay on a musical subject.

The candidate for the certificate of proficiency in music must fulfill the same requirements, except that only fifty points are required. The same requirements are made in regard to the original composition and the essay, as for the bachelor of music degree. (169. 1913-14:27.)

A feature of Columbia is the affiliation of Teachers' College. It is neither a normal nor a university TEACHERS' COLLEGE department of pedagogy, but a professional school for teachers. The school was founded in order that education might be treated as a science. The educational administration is carried on by departments, each under a director, with a full corps of instructors. (170. 1900-01:30. 169. 1898-99:342.)

In 1903, Teachers' College had an adjunct professor in music and courses were worked out looking to the needs of the public school teacher in music, entirely in keeping with the character of the institution. (167. 1903-04:152.)

At present, a major may be taken in music leading to the degree of bachelor of science in practical arts, or in music education leading to the degree of bachelor of science in education, and a diploma in teaching or supervision.

In either case, one hundred twenty-four points are required for the bachelor's degree. Forty points are required in English, French, German, history and hygiene in the general courses. The technical group requires the several courses in dictation, sight singing, acoustics, history of music, musical literature and appreciation, and elementary chorus singing and conducting, with applied branches in voice, piano, violin or organ to the amount of forty-five points, leaving thirty-nine electives. The special fees for practical music are \$25 each in piano or voice, \$50 in organ, and \$35 in violin or violoncello for a semester.

Arrangements are made whereby credit is given for instruction under approved private teachers of the city, or in other New York institutions. (170. 1913-14:101.)

The courses are in general of a character to meet the needs of students with less musical preparation, and not for the trained musician or the experienced supervisor. The applied branches are more elementary, advanced students usually registering with New York artists, for which credit may be obtained, if desired.

In passing from Columbia to Cornell University, the first musical courses on the curriculum were CORNELL UNIVERSITY in 1896. One in voice production and vocalization, and another in anthem singing and hymnology, both of them taught by teachers from the city conservatory. The first was open to all students, whether

musically trained or not; the second could be taken by those who were able to read fairly well. (171. 1896-97:99.)

In 1898, the only course was one in vocal music, the main purpose of which was to furnish material for the college choir of Sage Chapel. Attendance was also required at weekly vesper services, the course giving two hours credit. (171. 1898-99:113.) It might be stated that the sole purpose of all the earlier years of musical instruction, was for the sake of this college choir.

The following year an advanced chorus was added, which, with the conservatory chorus, sang at the vesper services. An orchestra was organized with two hours credit. (171. 1899-00: 117.)

The only change in 1900 was that the orchestra assisted at vesper services, while provision was made to give history of music if desired. (171. 1900-01:117.)

By 1906, the courses tended definitely "to provide means for general musical culture and appreciation rather than technical or theoretical training." (171. 1908-09:157.) A course in harmony was added in 1907.

The following year, besides four choruses, an elementary, intermediate choral and advanced choral, courses in harmony, advanced harmony and composition were given, with two hours' credit each. This gave full chorus training, theoretical work and orchestral practice. (171. 1914-15:34.)

At present, in addition to the above courses, appreciation of music appears on the curriculum.

The strength of summer work in music at Cornell, and the educational tendency, may be seen in the following courses, which were given in the session of 1914, for teachers and supervisors of music, the subjects being treated exhaustively and professionally.

Full courses in sight reading, dictation, material and methods, rudiments, melody, high and normal school music, practice teaching, history and current events, chorus, vocal training, composition and musical appreciation. As will be seen, no phase is omitted, and the methods are educational and purely pedagogical, as the pamphlet shows. The teaching was done by thirteen instructors from the following institutions and cities: (172. 1914:6.)

The director of music in the public schools of Ithaca, voice teacher from New York City, teacher of piano and theory from Boston, director of music from the public schools of Manchester, New Hampshire, musical instructor in the normal college of New York City, director of music from Penn Charter School, Philadelphia, professor of music from Colgate University, Hamilton, New York, organist and teacher of theory, Cornell, besides a certificated teacher from the Royal Albert Hall School, London, for physical education, and one from the London County Council,

also physical education teacher. (172. 1914:3.) The entire faculty were experienced teachers holding important positions.

Two hundred twenty-five supervisors attended the above summer session, the average winter enrollment being about two hundred seventy-five. During the college year, three instructors are employed, while the aim is to make music an aid to liberal culture. (424.)

Professor Hollis Dann was made professor of music in Cornell in 1906, was assistant before that year, and has been instrumental in bringing the department to its present strength and large attendance. Its growth began with his leadership. (171. 1905-06:138. 1907-08:149.)

The university gives entrance credit, credit toward a degree, and the subject ranks with other school studies. No extra tuition is required of the students. (424.)

The summer session now includes graduate courses which have been put in to meet the demand of graduates who return for further study. The limit in numbers was practically reached in 1913, during the summer session. (172. 1914:5.)

The earliest available catalog of Vassar College, 1872, shows eight out of the forty-two teachers as in-VASSAR COLLEGE structors in the music department. So that even at this early date, the work was already strongly established.

The instruction consisted of piano, organ, voice lessons and choral training. Theory included thorough-bass and a course in composition, if desired, while lectures were given on the history of music. The total school registration was four hundred eleven students. (177. 1872-73:5,23.)

The tuition for private piano or organ lessons, for one year, including two weekly lessons and one practice period was \$80. Voice study was \$90, while lessons in thorough-bass or composition were \$60. (177. 1873-74:23,28.)

Vassar ranks among the first of the institutions in this country to place music upon a par, educationally, with other studies. The following extract, quoted from the 1874 catalog, shows this fact very clearly:

“Extra collegiate or art studies.

“Students will usually be able to take one art study in addition to the regular course, and are strongly advised to do so when they can, as a valuable element of general culture. In the junior or senior years, after completion of the more disciplinary studies, marked proficiency in music or the arts of design, may, at the discretion of the faculty, be accepted as an equivalent for some one of the prescribed studies in literature or science.” (177. 1874-75:23.)

To foster this idea still more, an opportunity was offered every student in the regular course to acquire the elements of vocal music in class, free. If, however, a talented student availed herself of the opportunity of substituting music for a regular branch, harmony was required. (177. 1875-76:16,23.)

A striking feature, traceable through many years, is a set limit of forty minutes a day for practice, with the appended explanation that "there was a prevailing impression that little would be done of high musical culture under such restricted practice, but experience proves the contrary. A sound method, rigid economy of effort, and the disciplinary influence of the college, combine to make the results satisfactory, and goes far to prove whether a high aesthetic culture may be combined with intellectual discipline in the education of women." (177. 1875-76:16,23.)

In the fall of 1877, the department opened up as a school of special instruction under the general supervision of the trustees of the college. Frederick Louis Ritter was appointed director. The courses were complete in the theoretical branches, and included organ, piano and voice.

The fees for organ, piano and voice were \$100, for chorus \$10, and for theoretical studies in class \$50 a year. (177. 1877-78:38.)

The full course required three years, but those who possessed some skill upon entering could finish in less time. (177. 1879-80:35.)

In 1881, there were seven teachers, one holding a bachelor's degree. (177. 1881-82:5.) The following year, violin was added to the course. (177. 1882-83:37.)

By 1890, requirements had become more exacting, harmony and counterpoint obligatory for all special students. (177. 1890-91:60.)

Dr. Ritter, the head professor, died the following year, necessitating a new instructor and the result of entire change of conditions. (177. 1891-92.) The special schools of music and art were abolished, and these departments were placed on a level with other collegiate work, as counting toward a degree. The applied arts existed also, but with extra fees, and not counting toward a degree.

The courses were open to regular and special students alike, but no one could enter who was not prepared to meet the freshman requirements. The purpose of the trustees was to recognize the true place of these studies in higher education. It was their intention "to provide the fullest facilities for those able to meet the requirements." (177. 1892-93:28.)

A footnote reads that the department had been changed so recently as to render some of the work in a formative stage, but that it was the intention of the school to extend the time allotted to the study of higher contrapuntal forms as soon as possible. (177. 1892-93:57.)

An addition to the course was made in 1894, history of dramatic music, and history of sacred music, besides the usual history course. Otherwise the studies were about the same. (177. 1894-95:69.)

The following year the schedule consisted of the structure of music, applied harmony at the keyboard, counterpoint, applied form or free composition, history of music, historical form, interpretation, choral club and elementary class instruction in vocal music, the latter course not counting toward a degree. The customary applied forms were taught. (177. 1895-96:58.)

Of the five instructors in 1900, one held a doctor of philosophy degree and two had taken the bachelor of arts degree. (177. 1900-01:57.)

A symphony orchestra was spoken of in 1904, while the courses were much the same as before. (177. 1904-05:40.)

By 1900, there were seven teachers upon the musical faculty. (177. 1908-09:51.)

The enrollment for the years in which the music students were recorded separately, was as follows:

	Music enrollment	Total		Music enrollment	Total
1877-78	10	347	1885-86	32	292
1878-79	17	306	1886-87	44	312
1879-80	27	303	1887-88	38	294
1880-81	27	284	1888-89	52	310
1881-82	29	297	1889-90	44	321
1882-83	34	314	1890-91	29	325
1883-84	40	300	1891-92	50	398
1884-85	32	272			

It will be noticed that, while the college attendance remained fairly constant, that of the musical courses increased to five times as many as in 1877. After the department was abolished and placed on an academic basis, no separate records were kept for enrollment of music students.

As early as 1899, Syracuse University had a flourishing course of music under the department of SYRACUSE UNIVERSITY fine arts. Systematic and progressive instruction was given in theory, history and practice of music. The piano was adopted as the basis of study, and was required of regular students of music, at least in the freshman year, while one year of vocal study was required of all graduates in music. The necessary collegiate branches were physics, elocution, rhetoric, English literature, French, German, Italian, ancient, mediaeval and modern history, science of aesthetics and general history of fine arts.

For admission, the student must have pursued English grammar, geography, arithmetic, American history and physics, with satisfactory proficiency. In music, the advancement had to be the equivalent of three years of systematic study and practice.

The course in piano had provision for a three year preparatory and a four year collegiate course. The Virgil practice clavier was used in developing technic. Violin, organ and voice courses were given also. Theory included harmony, counterpoint and musical form in classes, with history of music, chorus, orchestra and ensemble as well. Piano instruction was given in small classes. Four instructors were employed. (173. 1899-00:125.)

Except for gradual growth, there was little change up to 1906, when the department had grown to eleven teachers. A course in musical composition had been added, as well as a normal course for teachers and supervisors in public, high and normal schools. The latter three year course consisted of the following studies:

1st year	2d year	3d year
Notation	History of music	Musical form
Terminology	Ear training	Chorus
Ear training	Sight singing	Acoustics
Sight singing	Chorus	Psychology
Harmony	Harmony	Pedagogy
Voice	History of education	Voice
Piano	Voice	Piano
	Piano	Practice

(173. 1900-01:122. 1901-02:132. 1906-07:136.)

In 1907, the normal course was placed in the teachers' college of education, and included the following studies:

1st year	2d year	3d year
Harmony	Harmony	Harmony
Ear training	Ear training	Musical form
Sight reading	Sight reading	Ear training
Voice	Voice	Voice
Piano	Piano	Piano
English	History of music	History of music
Psychology	Pedagogy	Observation and practice
Sociology	Electives: Italian, French, German or drawing.	Electives: Italian, German, French, Spanish or drawing.

In 1907, the normal course was placed in the teachers' college of education, and included the following studies:

Chorus work was based upon the "Modern," "Harmonic" and "New Educational" methods of public, high and normal school music.

Those who completed a four year course received bachelor of pedagogy in music. The added fourth year included pedagogy, English composition, aesthetics, musical appreciation, voice, piano, and modern language. There was also a four year course in any applied branch, and a four year course in theory of music and composition. The regular music course, combined with the normal could usually be completed in five years.

The tuition for applied music in classes of three, one lesson a week for a year was \$33. The same with two lessons a week was \$50. Theory in classes of three, two lessons a week, was \$18.

Two lessons in organ was \$60 for the year. (173. 1907-08—all ref.)

In 1913, the methods course was based on principles similar to those of Crane Institute. Four systems were studied, "The Harmonic," "The Modern," "The Educational" and "The American." Practice teaching was done in the high school.

Bachelor of pedagogy in music required work in English, elocution, acoustics, modern language, history, logic, psychology, history of education, philosophy of education, neurology, educational psychology, school organization and management and general methodology. (173. 1913:161,292.)

With the development of the normal course, Syracuse University now has complete courses in applied music, theoretical work, with unusually strong specialization in the normal or training department for teachers.

The University of Rochester places little emphasis upon the subject. A member of the faculty UNIVERSITY OF ROCHESTER is acting instructor for men's glee club. (174. 1910-11:10. 1911-12.)

The College of the City of New York gives two courses. (1) History and appreciation of music, COLLEGE OF THE CITY OF NEW YORK which consists of lectures with musical illustrations, recitations and prepared papers. No previous knowledge is necessary. Two credits are given. (2) A study of modern music, also with illustrations and lectures, a thesis being required of each student upon some assigned phase. Credit is two hours. The department conducts weekly public lectures upon appreciation of music, while a glee club and a student orchestra are maintained. (175. 1913-14:73.)

New York University offers courses, but the department "is in a tentative stage." (423.) (1) Musical appreciation is taught in the usual form with two credits. (2) The modern opera with special emphasis upon Wagner's "Ring of the Nibelungen," two credits given. (3) An elementary course in harmony and ear training, giving one credit. Only the third course requires previous musical knowledge. (176.)

The institution does not grant credit for entrance, but does so toward a degree, while the subject ranks with other studies. The courses have been in only since 1912, and are mainly cultural. There is no extra tuition in the department. One instructor is employed, with eight or nine registered students. (423.)

WELLS COLLEGE In taking up the subject in Wells College, we find a general musical course intended for a liberal education. The courses are as follows:

Appreciation	1 hour	Opera	2 hours
Elementary music course	1	History of church music	2
Harmony	3	History of pianoforte	2
Counterpoint and composition	2	Musical sound	1
Analysis and interpretation	0	Elements of musical	
History of music and musicians	2	aesthetics	1

All the above courses count toward an academic degree.

Systematic instruction is given in piano, organ, violin, viola, 'cello, vocal music, choral and sight singing, chamber music, and in methods of teaching music. These applied studies count toward a special musical diploma. The latter is a four-year course, exclusively musical subjects, with the exception of one year of Italian, with voice as a major study. (178. 1913-14:54,62.)

William Smith College treats music as a cultural rather than as a professional subject. Six courses are offered in history **WILLIAM SMITH COLLEGE** and theory of music, which credit toward a degree. The courses are: history of music, appreciation, elementary theory, harmony, counterpoint, pedagogy, which has to do with the supervision of music in primary and secondary schools, one hour a week being devoted to each of the above subjects. (179. 1913-14:56.)

**MISCELLANEOUS COLLEGES** Some of the colleges which do not recognize music are: Colgate University, Saint Lawrence University, Hobart College and Union College. (181-182. 183.)

#### NEW JERSEY.

**PRINCETON UNIVERSITY** Princeton University has no chair of music, but maintains a musical library. (184. 1913-14:289.)

Rutgers College offers as a prize, the income from \$3000, which is won by competition. The winner acts as leader in musical **RUTGERS COLLEGE** exercises, in which the college engages as a body. Other than this, the school gives no place to the study. (185.)

#### PENNSYLVANIA.

**UNIVERSITY OF PENNSYLVANIA** A chair of music was established in the University of Pennsylvania in 1875, along the theoretical lines. (426.) The requirement for entrance was a knowledge of the rudiments, and the ability to play some instrument. The course was a special one and has always remained so. The first year offered harmony, the second counterpoint and composition, and the third orchestration. The fees were \$30 a year.

By the year 1890, a certificate of study was given to one who completed the full course and produced as a thesis a satisfactory original composition. It was, furthermore, the intention of the department to hold a commencement for the purpose of having a certain number of the theses performed on that day.

Those who received such certificates could try for the bachelor of music degree under the following conditions: (1) A written or oral examination in harmony, counterpoint and composition, by three examiners appointed by the professor. (2) An original

composition in the form of a cantata for soli and chorus, with an accompaniment of at least a quintette of strings. (3) This composition must require twenty minutes to perform, must contain a four part fugue, and the accompaniment must be independent, except in the fugue. (186. 1890-91:39,118.)

By 1892, the doctor of music degree was added, to be conferred upon one who had written a cantata, oratorio, or symphony, and which had been accepted as a valuable contribution to the musical world. (186. 1892-93:164.)

The course was extended to four years in 1899, and consisted of: first year, harmony; second year, melody; third year, larger forms of composition, modern counterpoint, fugue and canon; fourth year, orchestra and scoring of the exercises already written, in preparation for graduation.

The theoretical examination for the bachelor of music degree must also be both oral and written, other requirements being the same, except that the original composition must be scored for full orchestra. (186. 1899-00:99.)

The admission requirements in 1900 were made identical with that of the freshman in arts and sciences. Candidates for the bachelor of music degree must take three of the five courses offered in English language and literature. Such students were recommended to take two years in physics and history of music. The latter course had been added for those not specializing in music. (186. 1900-01:100.)

A summer course in harmony was added in 1906, (186. 1906-07:264.) and the following summer, counterpoint was offered. Agreement was also made with the Combs Conservatory of Music, by which candidates for the music degree in the university might have their compositions performed by the conservatory symphony orchestra, at the discretion of the professor of music, and the director of the conservatory. Music students at the university could attend all lectures and recitals of the conservatory. (186. 1907-08:294.)

A course in history and aesthetics of music was added in 1912, the four year theoretical courses leading to a musical degree remaining the same up to the present.

The name of H. A. Clarke has been identified with the institution for many years, he being the only instructor. Applied music has never been encouraged within the university. The course still remains a special. Some credit is given for work in music in "teachers' course" on the same footing as other subjects. The average enrollment in the department is about forty. (426. 1912-13:78,243.)

Passing on to Bucknell University, we find a school of music with seven teachers. The usual applied branches are taught, BUCKNELL UNIVERSITY and strings complete, even to double bass violins. Piano is a four year, and voice a three year course, with the recommendation that harmony be included in the course.

To all appearances, there is no real or vital connection with the academic part, nor is theoretical work in music required for completion. The enrollment, which averages one hundred fifteen, equals a fifth of the total college registration. The tuition in applied studies is \$60 a year, class lessons in harmony \$18.

The Virgil practice clavier is used by three of the teachers. An orchestra and a band are maintained in the university. (187. 1906-07:195,209. 1907-08:49,195.)

**LEBANON VALLEY COLLEGE** Lebanon Valley College has likewise a conservatory of music employing six teachers. The usual applied branches and theory are taught, with a recital at graduation.

1st year	2d year	3d year	4th year
Applied major	Applied major	Applied major	Applied major
Greek or Roman hi o y English	Harmony Musical history English	Harmony Theory of music German	Harmonic analysis Psychology of music Sight playing

Four hours' daily practice is understood with the major applied subject, while each hour of practice counts as a half hour credit.

A piano graduate must take three terms in voice or organ as a minor. A voice or violin graduate must study piano for three terms. The sophomore year is required in organ. For a bachelor of music degree, the candidate must have finished the above work for a diploma, and one year of canon, fugue and original composition.

Tuition in applied branches is \$60 per year, the assistants being somewhat cheaper. Class instruction in theoretical branches averages about \$36.

The special music enrollment is forty-seven, academic students enrolled in music thirty-two, while the total music registration averages seventy-nine, at present. (188. 1913:70,83. 1914:69.)

**PERKIOMEN SEMINARY** The Perkiomen Seminary has a department of music of about the same size. The aim is to reach the stage of advancement where one or two years in our best conservatories will secure a diploma." The Virgil practice clavier again is used for intensive hand culture. Piano has five grades, voice has four and violin three. There are also courses in harmony, theory of music (acoustics) and history of music.

Graduation requires an applied subject, two years of harmony, theory and history of music, and the performance of a program. If in voice, a year of French and German is required. All graduates must have a knowledge of common English branches, and one year each of algebra, literature, ancient history, rhetoric, English classics, German and French.

Three clubs and a symphony orchestra are maintained by the students.

The tuition for a year in applied branches with three in a class is \$20, privately \$30 to \$50. Theory and harmony in class are \$20. Music students pay the usual rates for academic branches.

The music enrollment averages eighty-six, the academic courses about one hundred eighty-five students. (189. 1912-13:43:117.)

**GROVE CITY COLLEGE** Grove City College has a music department employing six teachers. Piano, organ, violin and voice are taught, the only academic work required being German, French or Italian in voice as a major. Graduation requires at least three years. The tuition runs as follows for a term: voice or piano, \$22 to \$27; organ, \$35; violin, \$27; harmony in class, \$12; counterpoint, two in a class, \$15; composition, \$20; dictation and ear training, \$6.

A certificate for teaching is given to those with aptness, and who complete one year in theoretical piano instruction, one year of supervised piano teaching, two years in history, and two years in harmony and forms of music.

The total music enrollment is one hundred seventy-five, fifty-nine being in the department for a certificate in teaching. (190. 1913-14:60,120.)

**PENNSYLVANIA COLLEGE FOR WOMEN** The Pennsylvania College for Women has a school of music with three teachers, sixteen practice pianos, and instruction in all departments, including cornet and other unusual instruments. College students may count two hours of music toward a degree, if one hour is theoretical, for which one hour of practice may be combined. A definite amount of practice and theoretical work gives a certificate in piano, organ, voice or musical pedagogy, a great effort being made to have the work truly educative.

The theoretical department includes harmony, counterpoint, canon, fugue, musical form, free composition, orchestration, history of music, appreciation, a teachers' course, and a children's course, in which the advanced pupils do the teaching.

Class instruction for all theory a semester is \$15.

Piano, voice, violin, harp, guitar, mandolin, etc., \$50.

Children's course, \$20. (191. 1909-10:58,79.)

The following institutions recognize music upon the curriculum to less extent and in varying ways:

**PENNSYLVANIA STATE COLLEGE** The Pennsylvania State College has no music department, but opportunity is given for piano and vocal instruction. A music course in home economics is free. (192. 1910-34. 1913-14:43.)

**PENNSYLVANIA COLLEGE** The Pennsylvania College at Gettysburg has choral and instrumental musical organizations, consisting of a band, an orchestra, guitar and mandolin club, and glee club, which usually take a ten days' trip during the year. (193. 1912-13:98. 1913-14:103.)

**UNIVERSITY OF PITTSBURG** The University of Pittsburg put in a school of education in 1910. Among the new departments opened up for the training of teachers was one in music. A supervisor was employed to give the instruction. (194.)

**MISCELLANEOUS COLLEGES** Bryn Mawr, Allegheny College, Lafayette College, Lehigh University and Washington and Jefferson College have no musical instruction of any kind. (195. 196. 197. 198. 425.)

## CHAPTER II.

### SOUTH ATLANTIC DIVISION.

#### DELAWARE.

**DELAWARE COLLEGE** Delaware College a Newark has no department of music, nor does it maintain any musical organizations. (199.)

#### MARYLAND.

**JOHNS HOPKINS UNIVERSITY** Johns Hopkins University of Baltimore more has neither musical organizations nor a department.

**WOMAN'S COLLEGE OF BALTIMORE** The Woman's College of Baltimore had five instructors to give instruction in piano, voice, violin, theory and organ in 1902. An appended note reads to the effect that only piano was to be continued

the following year. Piano pupils were instructed in classes of two. The tuition in applied branches was \$90 a year. (200.)

#### DISTRICT OF COLUMBIA.

Howard University at Washington, D. C., has a conservatory with four teachers. A four year high school course is necessary HOWARD UNIVERSITY for a diploma, which further required four years in piano, voice, or violin. The theory course includes two years of harmony and harmonic analysis. All candidates are advised to take literary work. The department was organized in 1892. A choral society, orchestra, glee club and university choir are maintained.

Tuition in applied subject; is \$5 per month, for harmony in class \$1.25. History and ear training in class \$1.25. (201. 1913-14:120,244.)

George Washington University has no department of music, nor does it give entrance GEORGE WASHINGTON UNIVERSITY credit, or credit toward a degree for any such work. (203. 427.)

In 1907, Georgetown University had a director of music as well as an instructor upon the banjo, guitar and mandolin GEORGETOWN UNIVERSITY No such instruction is given according to a late catalog. (202.)

#### VIRGINIA.

While the University of Virginia makes no provisions for a musical course during the college year UNIVERSITY OF VIRGINIA (204. 1914:56. 428.) a summer course is put in for the training of teachers of public school music. Three summers gives a certificate. An appended note reads to the effect that "in the near future, the grade teacher will have to qualify in music as in other subjects," and, as a result, the course was outlined.

The first year includes sight reading, dictation, materials devoted to the kindergarten and first four grades, presentation of material and manner of presenting the rote song, methods and the rudiments of music.

The second year takes up sight reading in grades five to eight, using the Latin syllables, melody, dictation dealing with tone and rhythm are used in the same grades, material to high school study of charts and books, methods and study of the pedagogical principles, dictation, high and normal school music, advanced courses in theory, musical appreciation, chorus singing and practice conducting; practice teaching is also introduced, harmony and chorus. Piano is taught by a concise method eliminating etudes and studies, thus gaining technique in the shortest possible time. Violin is taught also. (204.)

College of William and Mary has no provision for music nor COLLEGE OF WILLIAM AND MARY any musical organizations listed. (206.)

## WEST VIRGINIA.

A school of music was established in the University of West Virginia in 1897, "for the purpose of getting a musical training with other necessary advantages, at a reasonable cost." Piano, organ, voice, violin, mandolin, guitar, banjo, cornet, clarinet and other brass and reed band and orchestral instruments were taught. Theoretical work included harmony, counterpoint, theory, history, composition, orchestration, sight singing and other kindred subjects.

Candidates for bachelor of arts degree could elect three courses in music for college credit, bachelor of philosophy could include five courses in music toward the degree, while a candidate for bachelor of letters might elect six musical courses toward college credit. At least two of the courses in each case had to be chosen from the science of music, harmony, counterpoint, theory or analysis.

No credit toward a degree was given in the first three courses in piano, violin, voice or other stringed instruments. A graduate had to complete some applied study, besides harmony and theory, with a public program. Voice students added to this two years of French or, German and two years of piano.

The tuition for two private lessons a week for twelve weeks in piano was \$12 to \$18, class of two same terms, class of three \$9 to \$13, class of four \$8 to \$10, voice two lessons a week for twelve weeks \$18. Theoretical courses were free to all music students. (207. 1897-98:152.)

By 1902, there were ten teachers, double the number in the first year, 1897, while the courses remained practically the same. (207. 1902-03:149.)

In 1903, credit toward a degree in theory could not exceed five courses. A voice teachers' certificate for two years' work was offered. The certificate for piano or violin required three years' study.

Proficiency in language was recommended, as the department was frequently requested to furnish music teachers who could teach a language. A recognized demand throughout the country called for a public school music course for teachers and supervisors, so that full courses had been placed upon the curriculum. (207. 1903-04:146,241.)

In 1910, the credit for music toward a college degree had been cut to two and one-half courses. (207. 1910-11:232.)

The schools of music and fine arts were thrown together in 1912. Credit toward the A. B. degree could not exceed fifteen hours, and must be confined to theory and history. (207. 1912-13:197,199.)

The following table shows the increase since the department was established:

	Music enrollment	Total registration		Music enrollment	Total registration
1897-98.....	54	845	1904-05.....	225	1,412
1899-00.....	242	1,026	1905-06.....	167	1,422
1901-02.....	141	825	1910-11.....	139	1,426
1902-03.....	289	1,099	1912-13.....	107	1,271
1903-04.....	234	1,256	1913-14.....	123	2,014

As the courses are given at the present time, they include piano, violin, voice, organ, accompanying, chamber music, orchestra, band music, harmony, sight reading, public school music, counterpoint, canon and fugue and history of music. In voice, piano and violin, a three year teachers' certificate course is given. A four year course leads to an artists' diploma.

Candidates for a teachers' certificate must have completed two years of high school English, one year of history and one of foreign language, with harmony, counterpoint, form and analysis, and history of music. The artists' diploma requires the same, with a graduating recital.

No entrance credit is given for music, while fifteen semestral hours are allowed toward the A. B. degree.

A voice graduate must take one year each of French, German and Italian, and two years of piano. A violin graduate must play the piano.

The piano tuition for a semester is \$28 to \$40, voice tuition \$20 to \$40, violin \$28, organ \$40, wood and brass instruments \$20, theory in class \$16 to \$20. Music students pay the usual academic fees. (207. 1913-14:106,229,429.)

#### NORTH CAROLINA.

The University of North Carolina has a musical association for the purpose of fostering a love for music, and to offer opportunities of instruction to those who are interested in music. The organization consists of a band, an orchestra, a mandolin and a glee club, and dates back to 1907. (208.)

The summer school has three courses for teachers as follows: (1) Public school music course for grade teachers consisting of sight singing, rhythm, sense training, observation and folk songs. (2) Sight singing, chromatics, dictation, rhythm, two and three part singing, chorus and conducting. (3) A course for those intending to qualify for supervisors, and includes special work of supervisors, besides harmony. (209.)

Shaw University for colored students has a music department employing two teachers. Piano furnishes the specialty, and has SHAW UNIVERSITY four grades. Sight singing, ear training, time, form and song expression are taught also.

The tuition for vocal or instrumental lessons is \$1.50 a week, for two lessons weekly.

The music enrollment is fifty-seven, the total college registration five hundred fifteen. The institution is of college rank. (210.)

#### SOUTH CAROLINA.

The University of South Carolina does not offer any music courses, but hopes to secure UNIVERSITY OF SOUTH CAROLINA a director of music in the near future. (211. 430.)

Converse College at Spartanburg has a department offering instruction in piano, organ, violin, voice and theoretical study of CONVERSE COLLEGE music. The rigid discipline of the course is shown by the fact that, out of nearly three hundred musical students, only two or three are graduated in one year. The bachelor of music degree requires seven years. The doctor's degree demands three more. The college provides thirty-four music rooms for the accommodation of students. (212.)

#### GEORGIA.

Among the optional courses of the Georgia University in 1911 were common school music, violin, voice GEORGIA UNIVERSITY and harmony, the latter being a three year course. If any courses exist now, they are of minor importance, since a late letter says "there is no department of music in the university." (213. 431.)

#### FLORIDA.

UNIVERSITY OF FLORIDA The University of Florida has no provision for music. (214.)

The Florida State College for Women has a school of music practically self-sustaining. All class and chorus work is free. FLORIDA STATE COLLEGE FOR WOMEN Instruction is given in piano, voice, organ, violin, theory and history of music. All students are required to take some literary work in connection with music, since it is believed that the highest results cannot be attained, without at least the foundation of a liberal education. A large part of the time is given to teaching normal school students the principles of public school music. It is a four year course. Theoretical studies include harmony, counterpoint, canon and history of music.

The sub-collegiate course consists of the following subjects:

1st year	2d year	3d year	4th year
English	English	English	Electives
French	German	German	Music
History	History	Philosophy	
Music	Music	Music	

The four years require one hundred twenty-six hours, fifty of the same being in music, to procure a certificate in music. (215. 1911-12:53,95,173.)

The part of physics relating to sound is required for a term of three weeks, without credit. For bachelor of music degree, two units of the entrance requirements must be Latin. (215. 1912-13:113.)

John B. Stetson University has a school of music employing six teachers. **JOHN B. STETSON UNIVERSITY** The aim is to turn out well educated musicians, giving opportunity for a broad culture. Instruction is given in piano, voice, violin, organ; in theory, harmony, counterpoint, canon and fugue, instrumentation, acoustics, elementary and advanced sight singing.

The piano course requires piano, harmony and history of music. The voice course requires piano, voice, harmony, history of music, French, German or Italian. In addition to the regular courses, the department of university extension offers lecture recitals upon musical subjects. (216.)

### CHAPTER III.

#### SOUTH CENTRAL DIVISION.

##### KENTUCKY.

The University of Kentucky maintains glee clubs, an orchestra, and gives concerts throughout the **UNIVERSITY OF KENTUCKY** state. (217.) A music department has a nominal connection with the university, there being no credit for the work, either as a college study or as entrance. The college is, however, very much interested in the subject, and hopes to have an organized, regular department in the near future. (432.)

##### TENNESSEE.

The first instruction in the University of Tennessee was in 1893, and consisted of private **UNIVERSITY OF TENNESSEE** lessons "in vocal and instrumental music, individual or class, given at the university by competent licensed teachers." A trained choir, an orchestra and a glee club existed also. (218. 1893-94:17.)

In 1901, an instructor was listed who taught voice, piano, organ and harmony.

By 1906, theory and history of music were included in the curriculum. (218. 1906-07:4,84.)

Music is first mentioned as entrance credit in 1907, and included musical theory one unit, and performance one unit, the latter averaging about two years of systematic study to be acceptable. (218. 1907-08:89.)

Maryville College has a musical department employing six teachers. **MARYVILLE COLLEGE** Piano, voice, theory, harmony and history of music are taught. For a diploma in piano, the three last branches, with the ability to play six compositions from the classics of the sixth grade are required. In voice, ten such selections are required.

Free instruction is given in choir, sight reading, band and glee club. (219.)

Fisk University, colored, has a department with six teachers, both vocal and instrumental music being represented. The chair was FISK UNIVERSITY established in 1885, and began systematic instruction in voice, which resulted in the well known Jubilee Singers, who saved the immortal songs of their race.

All students above the fourth grade in music, must take harmony in class with a small fee. Music specials are required to practice three hours per day, and take another study in addition to music.

The school has twenty pianos, a pipe organ and two practice claviers, with a library of four thousand musical volumes.

There were one hundred sixty-one enrolled in music in 1907, the college total being five hundred seventy-one. (220—all ref.)

Grant University allows students who are sufficiently advanced in music of a collegiate rank, to take such instruction from teachers GRANT UNIVERSITY of Chattanooga who are recommended. Twelve semestral hours will be allowed for A. B. or B. S. degrees, while eighteen hours will be permitted for music work toward a Litt. B. degree. (221.)

The Vanderbilt University has a vocal music course of five months, since VANDERBILT UNIVERSITY the art of vocal music is considered indispensable to a minister. (222.)

Cumberland University has a conservatory with three teachers. The chair was established because the "south demanded standard academic music study."

CUMBERLAND UNIVERSITY A teachers' certificate requires at least one year of academic study, three in voice, piano or organ, and one each of harmony and history of music.

For a diploma of graduation and a degree, a fourth year of piano or violin is required, or a third in voice with two years of harmony, theory and history of music, and a year of academic study.

Tuition for applied subjects for five months is \$35, for the first three years; the fourth year tuition for the same is \$40. Harmony theory and history are \$10 for the same period.

Elementary theory is free to music students. (223.)

Peabody College for Teachers has a professor of music upon the faculty, while a glee club is listed. Otherwise PEABODY COLLEGE FOR TEACHERS there is no mention made of music. (224.)

UNIVERSITY OF THE SOUTH University of the South gives no instruction in music. (225.)

#### ALABAMA.

The University of Alabama has no chair of music, nor is any credit given for a degree or for UNIVERSITY OF ALABAMA entrance. (433.)

Music has been recognized in the Tuskegee Institute since its beginning. Note and sight reading are taught, as well as the TUSKEGEE INSTITUTE classics, because of their cultural and educational value. A special study is made of negro folk songs. (388.)

#### MISSISSIPPI.

The University of Mississippi has no instruction in music. The students have a chance to UNIVERSITY OF MISSISSIPPI study music, but not under university authority. (227. 434.)

Mississippi Industrial Institute and College has a music department with eleven teachers. Established in 1884, it was the first state college ever founded for women.

**MISSISSIPPI INDUSTRIAL INSTITUTE AND COLLEGE** Both voice and piano are taught, one hour of credit being allowed each semester in the latter. A candidate for a diploma in voice must complete the academic course of music, and two years' piano.

The college offers a normal department of two years, in which each student gives two lessons a week to a child under the supervision of the instructor.

All piano pupils are urged to take the A. B. or B. S. degree to insure broad musicianship, and deeper appreciation of the intellectual in music.

The course is as follows:

FRESHMAN		SOPHOMORE	
English	3 hours	English	3 hours
Modern language	3	Modern language	3
Harmony	2	Harmony	2
Piano or voice	1	Piano or voice	1
JUNIOR		SENIOR	
Physics	3	Musical history	2
Psychology	3	Normal music	1
Theory and musical history	2	Sight singing	1
Normal music for piano pupils	1	Piano or voice	1
Piano for voice pupils	1		

Tuition for piano or violin, half session, \$28; for voice, half session, \$28; for harmony, theory and history, \$10. (228.)

**MISSISSIPPI AGRICULTURAL AND MECHANICAL COLLEGE** has a well developed college band, under the leadership of a director of music and of the wood shop. A college glee club has aroused considerable interest. Aside from these organizations, there is nothing to be said of musical development in this college. (229.)

#### LOUISIANA.

The University of Louisiana gives entrance credit in music, but none toward a degree. (435.)

**UNIVERSITY OF LOUISIANA** Three courses were offered in the summer school of 1914, but without any detailed information. (230. 1914:136. 36. 1911-12 and 1912-13:108.)

The Louisiana Industrial Institute has a music course which shows steady and satisfactory growth. All branches of **LOUISIANA INDUSTRIAL INSTITUTE** music show over 20% growth. The violin department has increased 200% in two years, the band has forty members, while the orchestra is composed of experienced players. There is also a splendid girls' chorus.

Twenty pianos in that department are in use all the time. (36. 1911-12 and 1912-13:130.)

Tulane College offers exceptional musical advantages. By an arrangement of the board, the School of Music of Newcomb **TULANE COLLEGE** College has been opened to students of the academic colleges for men, and hence the strength of such work is centered in Newcomb.

The school of music of H. Sophie Newcomb Memorial College was established in 1909, and placed on a standard of excellence equal to that maintained by other schools of the college. The same high requirements for admission,

the same advanced grade of instruction and well trained instructors were adhered to strictly.

In 1911, these courses were thrown open to men students, in response to an increasing demand for good instruction in musical branches, since Tulane College did not offer an equivalent to its male students. It was recognized that, in many studies in music, particularly in ensemble and orchestral work, the presence of both men and women was almost a necessity.

The aim is to furnish superior facilities for the study of music in all its branches. Extended practical and theoretical courses are offered; first, to regular students, either as composers, performers, teachers or critics; second, to college students who desire to study composition, musical history or appreciation as elements of liberal culture; third, to special students who wish to specialize in one or more branches of music.

The courses offered are the regular course leading to the bachelor of music degree, public school music course leading in two years to a teachers' diploma, or in four years to the bachelor of arts degree in education, combined course in public school music and art, special courses leading to a certificate, courses for teachers, courses for academic students counting toward the bachelor of arts degree, seven courses in all being given. (231. 1914:231.)

The course of study leading to the bachelor of music degree is as follows:

FRESHMAN		SOPHOMORE	
Major	1 hour	Major	1 hour
Theory $\frac{1}{2}$ year	1	Harmony	3
Harmony $\frac{1}{2}$ year		Solfeggio	2
Solfeggio	5	History of music	2
Appreciation of music	2	Ensemble	1
Recital class	1	Recital class	1
English	3	English	1
French or German	3	French or German	3
Physical training		Physical training	
Minor (possible extra)		Minor (possible extra)	
JUNIOR		SENIOR	
Major	1 hour	Major	1 hour
Counterpoint	2	Canon and fugue	
History of music	1	Free composition	2
Solfeggio	1	Instrumentation and con-	
Ensemble	1	ducting	
Recital class	1	Analysis	1
Electives	7 or 8	Ensemble	1
Minor	1 or 2	Recital class	1
Practice teaching	2	Thesis or graduating recital	1
Normal course in teaching major instrument	1	Electives	7 or 8
Psychology	3	Minor	1 or 2
History of art	1	Canon and fugue	2
English	3	Free composition	2
French, German and Italian	3	Instrumentation	2
History	3	History of music	1
Methods in public school music	3	Pianoforte sight playing	1
		Song repertoire and inter-	
		pretation	1
		Practice teaching	2
		Normal course in teaching major instrument	1
		Psychology	3
		History of art	1
		English	3
		French, German and Italian	3
		Methods in public school music	3

(231. 1914:182.)

A fair reading knowledge in two foreign languages is required of graduates and they must have pursued for two years, certain studies chosen with the aim of future specialization in teaching, composing, concert performance, or work in musical criticism and the literature of music.

Before graduation, each candidate for a degree will be expected to give a recital, or present an original composition for voices and orchestra, or write an original essay representing careful investigation of a musical topic.

The four year course in public school music leading to bachelor of arts in education, requires the educational and academic studies necessary for all public school teachers, besides giving good fundamental training in music. The studies are as follows:

FRESHMAN	SOPHOMORE
English, composition, rhetoric,	English, literature,
American literature..... 3 hours	language..... 3 hours
Foreign language..... 3	Foreign language..... 3
Physics or chemistry..... 5	Biology..... 5
Mathematics, algebra, trigonometry, analytical geometry..... 5	History..... 3
Elective..... 3	Elective..... 3

Thirty hours are required in education in the junior and senior years; five in educational psychology, two in educational hygiene, five in history and principles of education, and two in elementary or secondary education. The remaining sixteen are elective. (231. 1914:89.)

The two year course permits the holder to teach in the public schools of Louisiana.

An equivalent course is offered in music and art combined, since there is demand for the double teaching. A two year and a four year course are offered, corresponding to the same in the public school course.

The following courses to the extent of nine hours may be elected toward the A. B. degree during the junior and senior years:

Elements of theory	Appreciation of music
Elementary harmony	History of music
Advanced harmony	Elementary solfeggio
Counterpoint	Intermediate solfeggio

Canon and fugue, composition, instrumentation, and conducting may be taken, but only by students of unusual preparation and ability. In cases of exceptional talent, these courses may be elected also in the freshman and sophomore years as well.

Nineteen courses are given in the theoretical department, and practically all the usual instruments in applied music. (231. 1914:233.)

#### TEXAS.

The University of Texas put in a chair of music January 1, 1914. The courses are cultural and UNIVERSITY OF TEXAS require no extra fees. One instructor is employed in the department, and there are eighty-four registered students. Credit is given toward a degree, but not for entrance. (436.)

The courses listed in the college of arts are harmony, advanced harmony, composition, harmonic analysis, analysis of musical forms, methods of musical composition and types of design, history of music and choral singing.

The counterpoint, composition and harmonic analysis are omitted this year. (232.)

Baylor University has a conservatory of music employing ten teachers.

BAYLOR UNIVERSITY The courses include piano eight grades, organ six grades, violin eight grades, voice the same, mandolin, guitar and cornet each two grades, harmony, counterpoint, canon and fugue.

Piano graduation requires the full piano course, full harmony course college entrance, three courses of college English and a recital.

Both the violin and piano have four grades of post graduate work.

A public school music course is given in addition to the above.

The bachelor of music degree requires fourteen units entrance credit, and thirty-three majors as follows:

Five to twelve grades in one branch. ....	9	majors
Harmony and counterpoint.....	1	
Other branches of music equal to.....	5	
English and other modern languages.....	8	
Electives not over six in music.....	9	

The tuition in piano is \$50 to \$90, harmony and counterpoint in class for a year \$27. (233.)

The conservatory of Texas Christian University has four teachers upon the faculty.

TEXAS CHRISTIAN UNIVERSITY Courses are offered in piano, violin, voice and theory, with a normal piano course.

Graduation requires eight grades in an applied major, full harmony course, and a recital. Certificates of proficiency are given to those who finish all but the eighth grade and a recital, if they have played twice in public.

Voice graduates must have four grades in piano. All music graduates must qualify for entrance in English, general history and elementary physics.

Piano or violin graduates of the conservatory are allowed fifteen credits toward the A. B. degree, or seventeen in voice.

Piano tuition a year is \$90 to \$125, violin or voice \$30 to \$40, harmony in class \$40.

The music enrollment is fifty, that of the entire college, five hundred twenty-eight. (234.)

#### ARKANSAS.

The earliest catalog available for the University of Arkansas, UNIVERSITY OF ARKANSAS 1898, shows that there was a music department offering piano six grades, violin, voice, guitar, mandolin and harmony. (235. 1898-99:108.)

By 1901, courses were offered in harmony, counterpoint, musical analysis, musical history, general musical theory and sight reading.

A diploma was offered for finishing the piano course. There was also a post graduate course in the same. (235. 1901-02:118.)

A late bulletin announces that units will be accepted in music only for students entering the special course in music.

Tuition for applied music is \$22.50 to \$27.50, harmony or history in class \$5. (235. 1913-14:45.)

## OKLAHOMA.

As early as 1898, the University of Oklahoma had a school of music employing five teachers.

UNIVERSITY OF OKLAHOMA The courses offered were first principles of music, choral class, which included chorus and glee club, orchestra and a mandolin club.

A preparatory course in piano included one grade to four, the teachers' course was fifth, the sixth was an artists' course, and a graduate course.

Beginning with 1899, an extra course was to be required in harmony and counterpoint for graduation.

The graduation course in voice required four years.

The piano preparatory course was as follows:

1st year, 1st semester,	piano, composition, United States history, arithmetic.
" " 2d "	piano, classics, civil government, algebra.
2d " 1st "	piano, rhetoric, general history, Latin.
" " 2d "	piano, American literature, general history, Latin.
3d " 1st "	piano, voice, physics, physiology.
" " 2d "	piano, voice, harmony, plane geometry.

The admission to the collegiate course was equivalent to that of the arts and sciences.

There was a two year teachers' course in piano, voice or violin.

Oklahoma resident students who had been in attendance in the music department for two years received the third year free. (236. 1898-99:30,46.)

In 1904, the following courses were free to all students in the fine arts school. Those who completed the work could become candidates for the A. B. or B. S. degrees, and get credit in the courses marked with a star.

1st semester	2d semester
Elementary theory	Elementary harmony
*Harmony	*Harmony—elementary composition
*History of music	*Biographies
*Counterpoint—composition	*Fugue and composition
*Instrumentation—composition	*Advanced composition
*Aesthetics	
*Psychology in relation to music	

Post graduate courses were given in piano, voice and violin. The junior year gave a certificate of merit, finishing sophomore work in some branch gave a teachers' certificate. The bachelor of music degree, put in about 1901, was offered for the completion of piano, voice or violin. (236. 1904-05:99,108.)

In 1905, theory courses in the college of arts and science were opened as electives, and included harmony, counterpoint, canon and fugue, composition, instrumentation, musical form and history of music. (236. 1905-06:93.)

A course to fit supervisors for teaching music in the public

schools was mentioned in 1911, and included harmony, musical form, ear training, rote songs, conducting and practice teaching.

The courses for the bachelor of music degree were as follows:

1st year	2d year
Harmony	Counterpoint
History of music	Musical form
German or French	English
Physical training	Elective, three hours
3d year	4th year
Canon and fugue	Instrumentation
Psychology	Thesis each semester
Musical analysis	Total, 58 hours.
Elective, three hours	(236. 1911-12:128,142.)

The present courses include the bachelor of music degree, for the completion of one of the four regular applied studies, and also courses in 'cello, cornet, and other band and orchestral instruments.

A certificate is offered for completion of work in public school music.

A high school graduation is required for admission. Three units may be offered in music as follows: two years of violin or piano count as three units, and are given only upon examination.

Tuition is free except in applied studies.

After a student has been a member of any organization, glee club, band or chorus for one semester, a half credit is given each semester. Not over four hours may be so allowed.

The bachelor of music course in theory requires the following studies:

1st year	2d year
Harmony.....4 hours	Counterpoint.....2 hours
History.....2	German or French.....4
English.....4	Elective.....2
Public speaking.....2	Philosophy.....No credit
Physical training.....1	(Second semester elective)
3d year	4th year
Canon.....2 hours	Composition.....4 hours
Musical form.....2	History of music.....2
Instrumentation.....2	Elective.....4
Fugue or musical analysis.....2	Instrumentation.....4
(Second semester elective)	(Second semester elective)

The course for piano, violin or voice is practically the same. Voice, however, requires a year of Italian. (236. 1913-14:171.)

Courses are offered in 'cello, cornet and other brass instruments, not leading to a degree. (40. 1912:102.)

Kingfisher College offers work in the common applied branches, and courses in theory. Full credit is given for harmony, KINGFISHER COLLEGE musical history and theory, when taken in connection with the regular music course above the third grade, provided such credit does not exceed a total of four units.

Admission to the regular collegiate music course requires a high school graduation, with piano of the grade of Clementi's Sonatas.

Completion of the sophomore year gives a teachers' certificate, junior year a diploma, and senior graduation leads to bachelor of music degree. A voice graduate must be able to play the piano.

Entrance requirements in college studies are English four units, algebra three, physiology or physical geography one each, United States history one, Latin or German three, geometry three, botany two, physics two, ancient history one unit.

All college and music students who are candidates for graduation take harmony, counterpoint, composition, musical analysis, advanced musical analysis, double counterpoint, and instrumentation.

The bachelor of music degree requires the following studies:

1st year	2d year
Piano	Piano
Harmony	Harmony
English literature	Musical analysis
Normal class	German
History of music	Normal class
Ensemble	History of music
	Ensemble
3d year	4th year
Piano	Piano
Composition	Composition
Counterpoint	Canon and fugue
Musical theory	Double counterpoint
German	Instrumentation
Acoustics	Musical theory
One oration	Normal class
One theme	English literature
Normal class	One oration
Ensemble	One theme
	Ensemble—recital

The voice course for degree is practically the same, except that voice is taken in place of piano as major, and dramatic action and opera are studied.

The enrollment in the music course for 1908 was seventy-three, total college attendance one hundred sixteen. (239.)

## CHAPTER IV.

### NORTH CENTRAL DIVISION.

#### OHIO.

The first courses in the University of Ohio were listed in the catalog of 1907 to 1908, summer term, UNIVERSITY OF OHIO and were designated as an elementary course, and advanced course and practice in chorus singing. (240. 1907-08:197.)

In 1910, appreciation of music was added to the summer studies. (240. 1910:251.) There was no evidence of any winter courses.

The work presented is of such minor importance that it is not considered in the light of a chair of music, as shown by correspondence. (437.)

By act of incorporation, 1834, the legislature recognized the founding of the "Oberlin Collegiate Institute." In the little clearing OBERLIN COLLEGE in the Ohio forest, pioneer hands began the work of education, which was to flourish for future generations. With the use of educational ideals, musical activities have always been inseparably linked in "the little school in the forest."

It was the time of Lowell Mason, Hastings and Bradbury, when singing schools and conventions were at their zenith. It marked also the advance of civilization into the Great West, and the oncoming of a great educational activity. Fortunately for the early settlers, a number were from New Hampshire, a state which supported a vigorous musical society.

President Mahan came to Oberlin, determined that "sacred music should be carried to its highest perfection." So the catalog of 1835 lists a "professor of sacred music."

The following year, through poverty and dire necessity, a blank occupied the place reserved in the catalog for the professor of music. As if assured of better days, the catalog read that "particular attention will be paid to the cultivation of sacred music." After a lapse of two years, another name appeared, one of Oberlin's music apostles, George N. Allen, a pupil of Mason.

While staging through northern Ohio, he halted to pass the Sunday, and because of his musical genius he was urged to remain. He was appointed "teacher of sacred music" which title became "professor" in 1841, and remained thus down to 1864, but with various other subjects attached to it at different times.

For more than a quarter of a century, the name of Allen played an important role in the formative period of Oberlin College. These quotations were taken from the catalog, and show the nature of his work: 1839-40—"Instruction in sacred music is free to all. Not far from one hundred have attended the regular classes in this department." A year later, "not far from two hundred and fifty have received instruction in this department the last year." 1841-42, occurred the notice, "during the past year an increased attention has been paid to the study of sacred music. Systematic instruction has been given to upwards of four hundred pupils, including a large class composed of young children of the citizens of the village." Five years later, mention is made of a commencement concert.

From 1842 on, the announcement is made regularly that "systematic and thorough instruction in music is given to all who wish it. A large portion of the members of the institution are attending to this branch of study."

From this date on, the term "sacred" was omitted, indicating that music was no longer prized only for religious uses.

In 1849, notice was given that "instruction in instrumental music can be had also at moderate charges." In 1853, this announcement was made: "Although instruction in instrumental music forms no part of the course, yet ample opportunities are here afforded with extra charges to those who wish such instruction. Special pains have been taken during the past year to provide suitable instruments for practice, and to provide thoroughly competent teachers, while at the same time, the terms are as moderate as can possibly be afforded. For the pianoforte, the terms are eight dollars a quarter for tuition, and the usual additional charges for the use of instruments." This notice was repeated until 1865, except that tuition raised to twelve dollars.

It is almost impossible for this generation to realize the embarrassments under which the instructor labored. Conditions were primitive and finances were low. It was necessary to manufacture material for use. Except for the violin of the teacher, there were practically no instruments. By means

of hard labor, an orchestra of six or eight was collected. A double bass viol was brought into being by the mechanical skill of a young Scotchman. When it seemed impossible to procure enough copies for the choir, dies were obtained and the music was stamped on blocks of cherry wood, from which a number of copies were printed.

The piano was objected to in earlier times. In 1840, the college trustees, possibly owing to lack of liking for secular music, resolved that "it is not expedient to introduce piano music as a branch of instruction." In 1841, they were in correspondence with a firm engaged in making the seraphina, a rude forerunner of the modern cabinet organ, which was highly recommended because it "will not vitiate the mind and unfit it for devotion like the piano-forte. Not because the piano is not as sweet in its tones, but because it is not well calculated for slow and devotional music, and will not in such, or in any other times sustain a full harmony of sound." The next year, this record was made: "It is the sense of the trustees, that the style of sacred music taught be in accordance with what is understood to be the style of the Manhattan Collection, or of Thomas Hastings."

The first piano came to Oberlin in 1841, the second came in 1842, and was placed in the college. In 1842, Music Hall was secured by the united efforts of the choir and literary societies of the college. The first pipe organ came in 1855. Concerts and musical conventions came in those early days, sometimes under the management of Mason and Hastings. No trifling was allowed for, if need be, the choir was publicly prayed for, exerted and even rebuked openly. As early as 1841, the choir was a legal custodian of property, and began to collect a musical library.

Another phase of Oberlin's musical life was the publication of song books. In 1844, "The Social and Sabbath School Hymn Book" appeared. While including mild camp-meeting pieces, and hymns upon death and the judgment, the attempt was worthy of all praise. This little volume was used for forty years, and went through seven editions, each one containing a supplement of new songs.

In 1875, "Sacred Songs for Social Worship" came out. A third attempt was made in 1880, in the "Manual of Praise, for Sabbath and Social Worship," which displaced all other song books in Oberlin. During the entire period, at least five manuals of praise were published.

With the incoming of the fifties came the dawn of a new era to Oberlin, and to its musical life. Railroads were pushing westward. The influence of German musicians was beginning to be felt, Italian opera as well, while Jenny Lind had woven her spell about the hearts of the multitudes.

In 1849, Charles Churchill, a member of the choir, came across a set of unused pipes, which he put together and added a keyboard, thus fashioning the first organ Oberlin ever had.

In 1852, the Oratorio of Absalom was performed, the first of the kind. Mason was there to instruct and drill. It was then that portions of the Messiah and Creation began to be heard. During the next decade, radical changes came.

Mr. Allen retired in 1864, and in 1865 the "Oberlin Conservatory of Music" came into being with Morgan as "president and principal of sacred music" and Steele as "principal of the department of secular music." The institute was established "to supply a want generally felt by those interested in the cause of art."

For two or three years, the conservatory had no organic connection with the college. In 1869, notice of "music theory" appeared in the catalog. By 1871, there were two hundred sixty-four students in music.

In 1883, a magnificent structure was erected in three sections for the use of the music school, at a cost of \$200,000.

The general plan of the conservatory is similar to that of European schools, and aims at the production of intelligent musicians of liberal culture, in the various branches of musical activity.

The library has fourteen thousand musical volumes. (247.)

The faculty numbers thirty-five at the present time, some of them of eminent reputation.

Requirements for admission to the conservatory are those of the college of arts and sciences, except that more modern language may be accepted in place of Latin.

For the degree of bachelor of music, three studies besides history of music are required, two of which must be pianoforte and theory. The third may be elected from organ, voice, violin, viola, 'cello, clarinet, oboe and cornet.

By vote of the faculty, a teachers' certificate may be given to those who complete successfully either course in theory, with two other studies, and who meet the literary requirements, but who for some reason are not able to add the special work leading to a degree.

Private lessons and a successful recital are required in the principal study in the last year.

The three courses of theory are as follows:

Course I	Course II	Course III
Harmony.....5 terms	Harmony.....5 terms	Harmony.....5 terms
Ear training....2	Ear training....2	Ear training....2
Counterpoint...1½	Canon and fugue.3	Counterpoint....2
Analysis of harmony and form.....2½	Analysis of form.1	Canon and fugue.3 Free composition.3

History of music to be taken with any of the above courses.

The conservatory, which is one of the finest of its kind in the country, has one hundred thirty-two practice rooms.

The tuition for class lessons a term in applied study is \$20, harmony and ear training \$6, counterpoint, canon and fugue, etc. \$10, public school music \$8. (248. 1912-13.)

The Ohio University had a college of music employing seven teachers in 1908, much stress being placed upon a liberal education for the music students. A normal and an artist department of five grades was offered in piano, voice and violin. Additional courses were offered in clarinet, cornet, mandolin, guitar, etc.

In the normal department, a great effort is now being made to prepare teachers for the profession of teaching music in the schools.

Classes are offered both elementary and advanced, in theory and sight reading, and a teachers' method class. Two years are required for beginners to finish the course. As soon as prepared, students begin teaching in the model school under supervision. Two terms of public school music are required of all students in the normal college, the first being devoted to theory and sight reading and the second to different music systems. (241. 1908-09:83.)

The subjects required are as follows:

	1st year		2d year
Voice	Theory	Voice	Music methods
Piano	Harmony	Piano	Teaching
Psychology	Music methods	Paidology	Principles of education
Management and school law	Observation	Harmony	(241. 1911-12:97,140,161.)

At present, the college of music is much like a standard conservatory, and employs ten teachers, all branches being offered.

Three classes of students are considered: 1st, those who present entrance requirements, and pursue music with six hours of college work toward a diploma and a degree; 2d, college students who wish music; 3d, specials who take no college work.

The bachelor of music degree requires four years. Bachelor of education is given to those who finish the music course in the normal college.

The four year college course in music now requires psychology, paidiology, principles of education, German or French, sociology, and modern drama. (241. 1914—all ref.)

The aim, in the college course, is to require four studies, a major and a minor in applied music, and complete courses in harmony and history of music. The candidate must complete one year of modern languages, and must offer a high school diploma course for admission. The ideal course requires five to six years, and gives full training in both college and musical studies. (241. 1913-14—all ref.)

The summary of attendance for three years is as follows:

	Music enrollment	College total
1909-10.....	309	...
1910-11.....	301	1,687
1911-12.....	321	1,832

(241. 1912-13:93.)

Ohio Wesleyan University has a school of music with thirteen teachers, and was established as part of the university OHIO WESLEYAN UNIVERSITY in 1877. It aims to develop both professionals and teachers. All are admitted from the beginning in music study.

The diploma requires some special line, and theoretical study. Completion of the regular literary work of a high school is necessary. Post-graduate courses are offered in the four regular applied branches.

Music courses are accepted in college to the amount of eighteen hours. Applied study is accepted when fourth grade, and to the extent of twelve hours. (242a. 1913.)

The tuition in applied study is \$18 to \$33, class lessons in theory \$15, history \$5. (242a. 1914.)

The music enrollment is two hundred twenty-four, total college attendance twelve hundred ninety.

Miami University has a two year course for special MIAMI UNIVERSITY teachers of public school music. The course is as follows:

1st year.	2d year.
Four courses in music	Five courses in music
Education	Education
English	Public speaking
Drawing	School administration
Physical education	

A combination of courses may be made so that a diploma in music and drawing may be secured in three years.

The normal college offers elementary music, school music, harmony, history of music, singing, piano, glee club and choir practice. Harmony and history of music receive three hours' credit each in college work. (242b.)

The instruction in music of the Baldwin Wallace College is given by the faculty of the conservatory which is connected BALDWIN WALLACE COLLEGE with the college. Students taking conservatory studies receive credit not to exceed thirty semestral hours. Applied music is credited to the extent of ten semestral hours, if higher than fourth grade.

A graduate course requires no college study. The bachelor of music course requires entrance requirements, and college study includes French, German and English literature, besides the usual standard music study and theory.

All applied branches and full theoretical studies are offered in the conservatory. The tuition in applied branches is \$27 to \$37 a year. (243. 1913-14:124,147.)

Western College for women has a department of music. Theoretical work includes harmony, counterpoint, musical appreciation, WESTERN COLLEGE history of music and ensemble. Music may be elected toward the A. B. degree, but no student can receive credit for practical work in both music and art. Students electing one or more courses in applied music, will be held responsible for a prescribed course in theory.

With full college work, two years are required to complete a course. Those who show ability and finish course three, are entitled to a diploma in music.

Organ, violin and voice each offer a preparatory, a four year college course, and a post graduate work. (244a.)

Western Reserve University offers courses in harmony, counterpoint, history of music, musical form and analysis. WESTERN RESERVE UNIVERSITY Harmony, counterpoint and history of music are offered in the graduate school also. (244b.)

University of Wooster offers both applied branches and theory. Eight hours of music may be applied toward the A. B. UNIVERSITY OF WOOSTER degree in private lessons, not over ten being allowed for class study.

No credit is given for the first two years of applied music. (245.)

The University of Cincinnati offers work in education and the teaching of music, as a preparation for the city examination in the subject. Courses are further offered in kindergarten and music study, and criticism of kindergarten music, with one credit. (246.)

#### INDIANA.

The University of Indiana offered chorus, band and orchestral training in 1909, but without credit. UNIVERSITY OF INDIANA Arrangements could be made with the instructor for private lessons on reed, wood and stringed instruments. Piano lessons could be obtained without credit in the university. The course covered a two year elementary course, a four year advanced course and an artist course. The college gave a certificate to those who finished two years' college work, advanced piano and harmony and counterpoint at the university. The latter studies gave credit toward a degree for those who presented entrance requirements.

During the winter the German instructor gave a series of lectures upon the history and development of music. No credit was given, the work being intended as a basis for musical appreciation. (259. 1909-10:238.)

At present the following courses are offered:

History of music.....	3 hours	Oratorio composers.....	2 hours
Harmony and counterpoint .....	2	Nineteenth century opera.....	2
Musical forms.....	2	Modern composers.....	3
Lectures on ear training.....	1	The symphony.....	2
Orchestra and ensemble.....	2	Public school music.....	1
Band.....	No credit	Wagner's music dramas.....	2

The music courses count toward a degree, and also entrance credit in a sense, since such work is credited on high school diplomas.

The chair of music has existed since 1910, and the general aim is cultural, with the same attitude as is shown in other studies. The department has been very successful. It employs two instructors and several assistants. The fall term enrolled one hundred eighteen.

A normal department is just being established, and is at present incomplete. (438.)

The University of Notre Dame offers courses in violin, piano, voice, organ, viola, flute, piccolo, cornet, trombone, UNIVERSITY OF NOTRE DAME guitar, mandolin, harmony, composition, orchestration, sight reading, orchestral and band training.

The following conditions must be fulfilled to obtain the bachelor of music degree: The candidate must have been a resident student for one year, must have a theoretical knowledge of at least four of the instruments just named, and a practical mastery of one of them, and must pass an examination in harmony, counterpoint and composition. Two original compositions, (a) a fugue for full orchestra, or four voices with independent orchestral accompaniment, (b) a composition in the free form (sonata or rondo) for piano, or a trio (pianoforte, violin and violoncello.)

The tuition for piano lessons and use of an instrument was \$60 a year in 1903, flute, violin, guitar, cornet or clarinet were \$30, voice \$40.

The bachelor of music degree was offered for the first time in 1899, with the same requirements just mentioned. (250. 1902-03:29,92,96.) In 1910, the same applied courses and harmony were listed, but the musical degree had been dropped. (250. 1909-10:5,171.)

De Pauw University has a school of music with ten teachers, which is an integral part of the university. Systematic study is DE PAUW UNIVERSITY made of piano, organ, voice, violin, viola, violoncello, and other orchestral instruments, elements of music, harmony and counterpoint, canon and fugue, composition, conducting, ensemble playing, theory, history of music, chorus, orchestra, and classes in sight singing and public school methods. A preparatory and a collegiate department are offered, and later a four year graduate course of study.

Bachelor of music is conferred upon those who have completed a liberal arts course. The musical course requires ability to read fairly well from orchestral scores, and to arrange for string quartet and chorus with orchestral accompaniment. The candidate must further be able to transcribe from the full score for piano, be a good accompanist, and be able to transpose at sight, piano compositions and accompaniments for songs.

Those who complete the usual course receive a certificate of graduation. The end of the junior year entitles the candidate to a teachers' certificate. The requirements for the latter are harmony, sight singing, history and language.

The course is as follows:

1st year

Piano  
Chorus or sight singing  
Musical history and biography  
French or German

2d year

Piano  
Harmony  
Chorus or sight singing  
Advanced history and biography  
Theory of sound

3d year	4th year
<b>Piano</b>	<b>Piano</b>
Counterpoint, fugue, form	Chorus, biography
Chorus, recital, biography	Ensemble
Junior recital	Senior recital
	Theory of music
	Thesis

Voice has a further requirement of two years in piano, when the former is major subject. Violin or other orchestral instruments have the same requirement.

Tuition for applied music, two lessons a week for a year, averages \$60 to \$65, theory courses \$15 to \$30. (251.)

Correspondence shows that the De Pauw University gives credit toward a degree, as well as entrance credit. The chair of music has existed for two years, and allows a maximum credit of six hours. The aim is both cultural and professional. There are fourteen teachers, with something over two hundred enrolled. (439.)

**PURDUE UNIVERSITY** In 1910, Purdue University had no department of music. (252.)

**EARLHAM COLLEGE** Earlham College has a department of music offering piano, voice, harmony, counterpoint, musical form and history of music. Applied branches are divided into preparatory, intermediate and advanced courses. Besides applied study, theory and academic study, a recital is required for graduation.

A public school music course is given.

Tuition in applied branches a year is \$51 to \$68, theory in classes \$15. (253.)

## ILLINOIS.

**UNIVERSITY OF ILLINOIS** The Illinois Industrial University, later known as the University of Illinois, had piano lessons as early as 1877. Besides private work, each one attended class where pupils played in the presence of each other, and listened to blackboard demonstrations of time, rhythm, etc.

Piano or cabinet organ fees were fifty cents a lesson, harmony and thorough-bass in class \$5. (254. 1877-78:63.)

The next year, voice lessons were added, and an assistant teacher provided. (254. 1878-79:75.)

By act of the legislature, June 19, 1885, the name of the university was changed to the University of Illinois. (254. 1885-86.)

In 1892, the following note was inserted in the catalog: "Music is no part of the university course of studies, but, since many desire it, competent instructors are selected by the trustees, and rooms set apart for the purpose. Private lessons in vocal music and voice culture are given, as well as class lessons." (254. 1892-93:140.)

The theoretical courses listed for 1894, were history of music, theory of music including acoustics, harmony, counterpoint, figures, etc. The aim was to give a foundation for more thorough and advanced study of music. Theoretical work, but not applied

music, could be taken with credit in the college of literature. (254. 1894-95:33,148.)

In 1895, music students could receive a certificate of graduation by completing the entire course in piano or organ, and harmony four terms, with one year of French or German. Voice students must add to this one year of piano, and one year of Italian. All must present a thesis on a musical subject. The above changes were the result of a reorganization of the department at this time. (254. 1895-96:53,58.)

The next year, applied branches were further differentiated into a preparatory and a four year collegiate course. (254. 1896-97:180.)

A school of music with four teachers was organized in 1897, with courses leading to bachelor of music degree. This required forty full term credits, with a thesis on a musical subject.

Requirements in studies were as follows:

Counterpoint.....	1 semester	Italian.....	3 hours
Fugue.....	2 terms	Physical training.....	2
Musical analysis.....	1 hour	Physics.....	1 4/5
History of music.....	3	Rhetoric.....	2
Major study.....	17		

The rest of the credits could be elected from the college of literature and arts.

Those not working for a degree must take besides the major study, harmony four terms and one year of French or German. To this course voice students must add one year of piano and one of Italian. Special and preparatory students were required to take enough work to fill in their time.

Organizations included a male glee club, ladies' glee club, mandolin and guitar club, band, orchestra and oratorio society. (254. 1897-98:135.)

In 1898, the musical degree required one hundred thirty hours. Those not working for the degree were obliged to take thirteen hours of harmony, ten hours of French or German, while voice students added one year of piano and ten hours of Italian. (254. 1898-99:143.)

Ear training, sight reading and public school methods were added in 1903. A teachers' certificate was given to those who finished the latter course. (254. 1903-04:145.)

In 1906, the prescribed courses for admission to the school of music were as follows:

Algebra.....	1½ units	History.....	1 unit
English composition.....	1	Foreign language.....	3
Literature.....	2	Music.....	2
Plane geometry.....	1		

The rest of the fourteen units could be taken from electives.

The summer session listed two courses in history of music, and violin. (254. 1906-07:161,194.)

At present, the faculty numbers eleven teachers, and is an integral part of the university. Fifteen entrance units are required instead of fourteen.

The present requirements for a musical degree are as follows:

1st year		2d year	
Major study.....	6 hours	Major study.....	6 hours
Harmony.....	2	History of music.....	2
Ear training.....	0	Advanced harmony.....	3
Rhetoric.....	3	Ear training.....	1
French, German or Italian.....	4	Sight singing.....	0
Gymnasium.....	1	French, German or Italian.....	4
Hygiene.....	1		
3d year		4th year	
Counterpoint, canon and fugue.....	3 hours	Free composition.....	2 hours
Major study.....	6	Major study.....	6
Sight singing.....	1	Acoustics.....	1
Education.....	3	Minor study.....	2
English literature.....	4	Recital.....	3
Acoustics in 2d semester instead of education.....	1	English versification.....	3
		English and acoustics dropped 2d semester.	

#### PUBLIC SCHOOL MUSIC COURSE

History of music.....	4 hours	Methods of teaching.....	8 hours
Harmony.....	4	Applied major study.....	12
Ear training.....	2	Applied minor study.....	4
Sight singing.....	2		

Thirty-six hours are required to finish the course in public school music.

A resident of Illinois pays only \$12 incidental fees in the school of music; if not a resident, applied tuition is \$32.50 a semester, and \$9 for theoretical work. A non-resident student matriculated in another department, pays the fees of that department, and a lower conservatory fee of \$25 for applied study, theory being \$9 a semester. If a resident and matriculated, only the fees of the other department in which work is taken are payable. (255.)

The earliest catalog (in the library) of the Chicago University shows only musical organizations. UNIVERSITY OF CHICAGO Students were invited to join the chorus, glee club, orchestra or mandolin club. A note is made of the first annual concert, by the university glee club and mandolin clubs on March 6, 1894.

A list of sixty-nine names of first ranking artists, including pianists, vocalists, violinists, quartets, etc., is given, all of whom had appeared at chapel. Five concerts had been given at the university besides these artist recitals. (256. 1893-94:302.)

The following year, sixty-six artists appeared again. Musical lectures and recitals were scheduled Wednesday afternoon throughout the year. The glee clubs and chorus gave a number of programs outside the city. (256. 1894-95:380.)

The same number of artists appeared in 1895, as in 1894. For the first time "voluntary courses" were offered in elementary vocal music, harmony, theory and history of music. Lectures, recitals and organizations continued activity, and were put in the Divinity School also. (256. 1895-96:42,295.)

Seventy-one artists appeared in 1896, other courses remaining unchanged. (256. 1896-97:144,341.)

In 1897, the "voluntary courses" consisted of elementary vocal music, advanced chorus, harmony, counterpoint, theory of music and history of music. Only twenty-one artists appeared, while four church choirs had assisted at the university. The chorus gave *Messiah* with artist soloists. Weekly recitals continued, also club organizations. (256. 1897-98:149.)

The latter had increased to nine by 1899, and formed the nucleus of musical activity. (256. 1899-00:143.)

A new director was secured in 1901, and the "voluntary courses" were reduced to harmony, history, sight singing, voice training and church music, the same courses and instructor being in the Divinity School. (256. 1901-02:305.)

The number of organizations was reduced to four by 1902, the subject matter of these courses being the same. (256. 1902-03:205.)

The next year, the following announcement appeared in the courses of the Divinity School: Sight reading and voice training, (a) keys, scales and simple melodies, (b) exercises for freeing and placing the voice. Required of first year men. (256. 1903-04:395.)

By 1906, the only organizations were the women's glee club, band and university choir. (256. 1906-07:129.)

The instructor died in 1909, and the "voluntary courses" disappeared. (256. 1909-10:208.)

The Divinity School had this notice the next year: (1) Breathing and tone production with their relation to the speaking and singing voice. (2) Ear training and sight reading: (a) special emphasis will be placed on a thorough understanding of the rudiments of music, (b) keys, scales and simple melodies, (c) order of service, (d) hymns, anthems, chants and responses required of first year men will be given in 1911-12. (256. 1910-11:399.)

The Divinity School has practically the same course at present as in 1911, and the same organizations exist that were given in 1906, a choir, glee club, women's glee club, and a band. As will be noticed, the work given is less comprehensive now than it was a few years ago. (256. 1913-14:346,485.)

Facilities for the study of music have existed in Northwestern University since 1873, when the NORTHWESTERN UNIVERSITY Evanston College for Ladies, with its music department, was absorbed. (257a. 1914-15:7.)

The university had no musical work of its own in 1891, since an appended note in the catalog reads to the effect that inquiries in regard to the conservatory should be sent to the director. (257a. 1891-92:7.)

In 1892, harmony, simple counterpoint (canon and fugue, composition) and musical history were put in the college course.

All branches of music were offered with theory in classes, applied lessons being private with fees attached. The three courses offered were the amateur, professional and the bachelor of music course. Certificates of attainment were offered at the end of various grades, except the first, if harmony had been studied at least three years. (257a. 1892-93:54,71.)

In 1894, the courses enlarged sufficiently to include two harmony courses, musical form, counterpoint, double counterpoint and canon, fugue and free composition, free composition and instrumentation, and musical history.

The first four courses gave a normal or teachers' certificate. Certain proficiency in vocal or instrumental music gave a certificate. Counterpoint, composition and instrumentation were open only to talented students studying toward the bachelor of music degree. Theory study was open to all students free and with due credit. Applied studies required fees. (257a. 1894-95:79.)

The next year was distinguished by the organization of a school of music which developed from the former department of music. The aim was to establish a thorough professional training school in the higher branches of musical study. The theoretical, practical and the creative were all provided for. Twelve teachers were employed. Two general schools were organized, a theoretical and a practical. The former included a normal or teachers' course and an advanced course leading to a degree. The latter course required four years, and was open to students in the liberal arts school without extra fees. It required harmony, musical form, counterpoint, double counterpoint, canon and musical history. The normal course required harmony, musical form, counterpoint and musical history.

The candidate for a degree must, in addition to higher theory, compose a work for chorus and orchestra of some length, and introduce examples of five part writing and contrapuntal treatment of voices, also prove his knowledge of English literature, mathematics and his choice of Greek, Latin, German or French. (257a. 1895-96:228.)

The 1896 catalog made note of the fact that the old-figured basses had been abandoned, and the more modern idea of harmonizing melodies substituted. The practical branches had resolved themselves into a normal or teachers' course and an artists' course. (257a. 1896-97:108,221.)

The year 1897 saw the conservatory in its own building.

The requirements for admission into the practical school were one year of voice or two to three in instrumental study. When the preparatory work was needed, it could be supplied at the conservatory as preparatory study. (257a. 1897-98:231.)

For 1900, the theory courses included the certificate course, the diploma course and the course leading to the bachelor of music degree. Practical courses offered a certificate course, diploma course and a post-graduate course. (257a. 1900-01:276.)

The only change of note in 1901, was that voice culture was offered in classes. The theory courses in the literary school were perhaps slowly expanding. (257a. 1901-02:107.)

1902 introduced the academic literary musical course, which substituted one-fourth of the regular work for music. The studies included Latin, physiography, algebra, English, Grecian and Roman history, Greek, biology, plane geometry, physics, German and French. The collegiate musical course was a continuation of the academic musical course, and was intended to fit for professional work. Sixty additional hours were required leading to graduate in music.

The following studies were pursued:

	3d year		4th year	
Harmony.....	2 hours		Ensemble.....	2 hours
Analysis.....	2		Score reading.....	1
Counterpoint.....	1		English literature.....	3
Canon and fugue.....	1		Modern language.....	4
English literature or modern language.....	4		Applied music.....	5
Applied music.....	5			

The course for bachelor of music called for sixty hours from the academic music course, and the first year of the collegiate music course, one year of canon and fugue, instrumentation, free composition and physics, and a work of some length for chorus and orchestra, introducing solos and tonal fugue. The candidate must also prove his knowledge of English, mathematics and one foreign language. A post-graduate course required further study. A certificate of performance prescribed two years' work. (257a. 1902-03:261.)

Twenty-seven teachers were employed by 1903, with fifteen courses in the college of liberal arts. (257a. 1903-04:129,277.)

The maximum credit for music allowed on the college course, was twenty semestral hours in 1904. (257a. 1904-05:132.)

A public school music methods course was established the following year. The studies required were harmony, form, analysis, musical history, sight reading, special lectures on child voice, methods of teaching, chorus conducting, etc. (257a. 1905-06:297.)

By 1907, the literary musical course had shaped itself to accommodate high school pupils especially. One-fourth of the course was substituted for music. The required school studies

were Latin, physiography, algebra, English, Grecian and Roman history, Greek, biology, plane geometry, physics, German and French. (257a. 1907-08:279.)

In 1910, the public school music course increased to two years with a diploma. It was also suggested that a student prepare himself to teach other branches in order to improve salary and efficiency. The schedule was so arranged that these students could go down to the Chicago Art Institute to study drawing.

The work put in for two years was as follows:

1st year	2d year
Harmony (form and analysis)	Harmony
History of music	History of music
Sight reading (vocal)	Form and analysis
Public school methods	Chorus and choir training
English	High school methods
Voice or piano	Psychology and pedagogy
Physical culture (optional)	College or academy study
	Voice or piano
	Physical culture (optional)

A two year course in normal piano methods was offered in this same year. (257a. 1910-11:265.)

The year of 1911 offered a bachelor of music degree in applied music, as well as for a course of theory and harmony. (257a. 1911-12:339.)

A normal course in vocal music was added in 1912. Public school music extension as introduced in 1911 was continued, and had direct relation with the teaching in Chicago public schools. (257a. 1912-13:321.)

German, French and Italian language and dictation courses were placed among the courses in theory for 1913, each being especially adapted to the needs of the singer. (257a. 1913-14: 316.)

At present, the faculty numbers thirty-six, with several minor additions. The courses, which are very extensive and modeled after those in the college of liberal arts, are as follows: Course in applied music leading to bachelor of music, course in theory and history of music leading to bachelor of music, post-graduate course, literary musical course, course in public and high school music methods, normal course in vocal methods.

Entrance admission and completion of the course gives a diploma in music. Completion of the musical course without entrance requirement entitles the candidate to a diploma for musical proficiency.

The schedule of studies for all students is as follows:

1st year	2d year
Solfeggio	Ear training and dictation
Ear training, dictation and rudiments	History of music
History of music	Harmony
Harmony	Keyboard harmony
Keyboard harmony	Form and analysis
Applied music	Applied music
Solo classes and concerts	Solo classes and concerts
College or academy study and physical culture (optional)	College or academy study and physical culture (optional)
The third year is the same as the second, except that counterpoint replaces keyboard harmony.	
4th year	4th year (cont'd.)
Ear training and dictation	Vocal composition
Form and analysis	Applied music
Counterpoint	Solo classes and concerts
Instrumental composition	College or academy study and physical culture optional

Special studies for each branch of applied music are added each year, but not required of the entire music body, such as language diction for voice students, or ensemble for violinists.

The bachelor of music course in theory and history of music is as follows:

1st year	2d year
Ear training and dictation	Ear training and dictation
History of music	Form and analysis
Harmony	Counterpoint
Form and analysis	Instrumental composition
Counterpoint	Vocal composition
College study	College study
Ensemble and physical culture optional	Ensemble and physical culture optional
3d year	4th year
Counterpoint	Instrumental composition
Instrumental composition	Vocal composition
Vocal composition	College study
College study	Ensemble and physical culture optional
Ensemble and physical culture optional	

In addition to the above course, the candidate must offer one-fourth the total number of credits in the liberal arts college, one study being general physics. A composition assigned by the faculty must be scored for full orchestra, or the student must present an original piece of work of the same character.

The public school music course is two years in length, and practically the same as the one outlined in 1910. The normal piano and voice courses require three years each. Forty-one courses in theoretical study are listed, which do not include those in applied branches, except in ensemble.

Since 1913, study has been offered in all branches during the summer, a specialty being made of normal piano methods.

Fees for applied branches, two lessons a week for nine weeks, are as follows: Piano \$19 to \$45, voice \$21 to \$50, violin \$21 to \$37, and organ \$25 to \$37. The rates for special students are

somewhat higher than those which apply to regular students.  
(257.b 258.)

The enrollment in music and the total college attendance since the establishment of the school of music are as follows:

School of music	College total	School of music	College total
1895-96..... 70	3,016	1905-06..... 363	3,843
1896-97..... 101	2,113	1906-07..... 328	3,863
1897-98..... 112	2,019	1907-08..... 321	4,036
1898-99..... 114	2,084	1908-09..... 309	3,790
1899-00..... 149	2,344	1909-10..... 338	4,487
1900-01..... 162	2,246	1910-11..... 384	3,788
1901-02..... 218	2,414	1911-12..... 378	3,557
1902-03..... 268	2,731	1912-13..... 440	4,787
1903-04..... 352	3,831	1913-14..... 474	4,809
1904-05..... 344	3,831		

In the fall of 1913, the Lombard Studio of Vocal Art, Science and Education of Chicago, removed to Lombard College, as a result of LOMBARD COLLEGE affiliation with the latter in 1912. It consists of a rounded system of vocal education. The work is divided as follows:

1st year: Voice building, correct poise and development of body, breathing, individual vocal work, elimination process, corrective work, construction work, art of breathing, diction, tone attack, intervals, songs.

Supplementary studies are history of music, harmony, ear training, and rhythm, French, German or Italian, physical expression, development of gymnastic and aesthetic dancing, interpretive reading and action songs.

2d year: Equalization of vocal sounds, artistic breathing, execution, artistic tone attack and technic, physical expression, advanced interval work, advanced song work.

Supplementary studies are language, musical analysis, ensemble, criticism, class song, analysis and action song classes, creative classes, dancing and interpretive songs.

3d and 4th years: Artistic voice development, perfection of inherent qualities, artistic execution, artistic breathing, artistic diction, style and delivery, artistic interpretation of songs.

Systematic courses are given in piano, violin, art and science of teaching, and theoretical branches, the aim being a balanced, well rounded preparation.

The college gives the A. B. degree to those majoring in music, upon a basis of full equality with other studies. The course is as follows:

1st year	2d year
Applied music..... 4 hours	Applied music..... 4 hours
Harmony..... 2	Harmony..... 2
Ear training..... 2	German or French..... 4
Musical history..... 2	Public speaking..... 2
English..... 2	Elective..... 3
Physical education..... 2	

3d year	4th year
Applied music..... 4 hours	Applied music..... 4 hours
Theory..... 2	Educational psychology..... 3
Language..... 4	Normal course..... 2
History of education..... 3	Elective..... 4
Elective..... 4	2d semester recital and replaces psychology..... 4

The fees for private lessons in voice are \$90 a semester, three in a class \$45, four \$36, six in a class \$25, piano \$25, class of two with daily lessons \$25. (259.)

**Hedding College**, a Methodist school, has a conservatory of music employing five teachers. The course includes piano, voice, **HEDDING COLLEGE** violin and theory. Graduation in piano requires six years from the beginning of student's piano lessons. In addition, elementary theory, harmony, counterpoint, musical history and sight reading are required. A teachers' certificate is given to those who finish the fourth year in piano, with harmony and sight reading.

Graduation in voice requires four years of voice, three of piano, and theory, harmony, sight reading, musical history, recital, French and German.

The bachelor of music degree was conferred in June, 1908.

The tuition, two lessons a week for a year, piano is \$14 to \$57, organ \$14 to \$64, voice \$38 to \$47.

The attendance in musical courses is one hundred thirty-three, for all departments it is two hundred twenty. (260.)

**Monmouth College** has a conservatory with seven teachers. A graduate must have a good English education, and one year's **MONMOUTH COLLEGE** work in college in modern languages, or English, with harmony, counterpoint or analysis, theory and history of music, a recital, except in the teachers' course, where special work is done for teaching preparation. Completion of the junior year gives a certificate, if harmony and interpretation have been taken and a recital given. Piano requires four years for graduation, organ three.

A candidate in voice must complete harmony, history of music, biographical history, interpretation course, recital, and is advised to take analytical harmony, as well as French and German. Three years of piano are necessary for graduation in voice.

College credit to the amount of eight hours may be taken from harmony, counterpoint, history of music, interpretation and analysis one hour each.

The attendance upon musical courses in 1914 was two hundred thirty-six, total college enrollment four hundred thirty-eight.

The tuition in voice and organ, two lessons for a year, is \$54 to \$80, piano \$39 to \$80, harmony in class \$28.

A course in public school music is given in addition to the above. (261.) **James Millikin University** has a school of music employing eight teachers. **JAMES MILLIKIN UNIVERSITY** the real aim being toward a "diffusion of musical knowledge."

Instruction is given in piano, voice and violin. The course is divided into elementary, academic and collegiate. A diploma is given to a student who has been in the collegiate department one year, and has completed the required work in any department. A certificate is given for specified work in the collegiate school.

Teachers' normal department in piano requires two years and gives a teachers' certificate. The literary musical course is the regular college course with a substitution of one-fourth music.

Harmony, sight reading, ear training and history of music are free. The piano tuition for a year, two lessons a week, is \$36 to \$128, voice \$72 to \$128, violin \$64. Applied music in classes of three or four is much less.

The musical attendance in 1907 was four hundred eighty-seven, total college enrollment being seven hundred fifty-six. (262.)

**Rockford College** employs five teachers, and offers courses in piano, organ, violin, voice and theory. **ROCKFORD COLLEGE** The latter course includes sight singing, teachers' fundamental training course, two years of practical teaching, harmony, counterpoint, canon and fugue, history of music and choral training.

Entrance requirement is a high school graduation, the college course being as follows:

1st year	2d year
Piano, two hours practice	Piano, two hours practice
Harmony	Harmony
English	English
French or German	French or German
3d year	4th year
Piano, three hours practice	Piano, four hours practice
Harmony	Counterpoint
History of music	Elocution
Sight singing	Voice
Voice	Elective, four hours
History of art	

All graduates take piano and voice, whether majoring in piano, voice, violin or organ.

The two year certificate course requires a high school education and technical training equal to the sophomore year. The course includes for first year, applied major, fundamental course, sight singing, French or German and English; the second year requires applied major, fundamental course, harmony, history of music, history of art, voice and elocution.

The college has only twenty enrolled in music, two hundred six as the total attendance. (263.)

Lake Forest College offers musical courses in Terry Hall, a girls' preparatory school and junior college, which is affiliated. LAKE FOREST COLLEGE Piano, voice, violin, harp and harmony are taught. The tuition for a semester in piano is \$50 to \$90, voice or violin \$50. (264.)

Carthage College has courses in music. For voice graduation, a high school education is necessary, with a year of French, CARTHAGE COLLEGE German, harmony, history of music, and two grades in piano.

Courses are given in piano, organ, chorus, ensemble, normal work, harmony two years, and history of music.

Piano and voice tuition are each \$27 a semester, chorus work \$3 a year, harmony \$18 a year. (265.)

Illinois Wesleyan University has a school of music about twenty years old. Courses are offered in piano, voice, ILLINOIS WESLEYAN UNIVERSITY violin, cello, theory, counterpoint, composition and pedagogy, under thirteen teachers.

Candidates for teachers' certificates or teachers' diplomas are required to take a carefully prepared normal course. No degrees are given.

Tuition for violin and voice for ten weeks is \$20 each, theory in class \$5 for ten weeks.

For entrance admission, history of music may be offered as elective to the amount of one-half unit credit.

Two hundred ninety-four are enrolled in music, six hundred seventy-eight in the entire college. (266.)

Ten teachers are employed in the Knox College conservatory, which was established in 1883. It has complete courses in all lines. KNOX COLLEGE Diplomas require a high school graduation and sixty-eight hours of study in addition. The bachelor of music degree requires ninety-four hours, as follows:

Harmony two years.....	8 credits	Senior recital and graduation. 10 credits
Counterpoint.....	2	Minor study, preparatory
Ear training.....	4	certificate..... 10
Musical history.....	4	Free composition and
Interpretation and ensemble. 1		analytical harmony..... 6

Major study, preparatory department	10	Free composition	6
Major study, intermediate department	13	Counterpoint, canon and fugue	8
		Regular college course	6
		Full graduation in minor	6

A public school music course is outlined "on an educational plan." The fees are 75 cents to \$2 a lesson. (267.)

**AUGUSTANA COLLEGE AND THEOLOGICAL SEMINARY** has a conservatory established in 1887, and employing eleven teachers, the aim being to obtain "a broad intellectual education for the music student." One-half to one unit may be offered as an elective entrance credit.

The teachers' certificate course requires five years, with three literary subjects each year. The major study may be piano, voice, violin or organ. The theory course includes harmony, counterpoint, form and analysis, orchestration, history of music, sight singing, Italian, French and German, one year of each, or two of one and a year of another language, ensemble accompaniments, psychology and normal work. All these courses are free to the music student except harmony, counterpoint, and applied branches. Two or more private lessons of the latter entitle to three theoretical subjects, and three studies in the academy, without extra charge. A diploma is given in any applied branch, including teachers' course.

The following studies are required in the teachers' course:

1st year	2d year
Piano	Piano
Theory	Theory
Arithmetic	Christianity
United States history	Geography
English	English
3d year	4th year
Piano	Piano
Theory	Theory
Christianity	English
English	History
Modern language or Latin	
5th year	
Piano and theory	

Voice, organ or violin have three years each, being a duplicate of the 3d, 4th and 5th years as outlined above, in each case making the necessary substitution for the major course in applied music.

Public school music offers the following course:

1st year	2d year
Notation	Methods
Ear training	Practice teaching
Sight singing	Ear training
Child voice	Harmony
Harmony	Pedagogy and psychology
History of music	Art of conducting
Elementary psychology in college	Essentials
Rote songs	Melodic construction
Chorus	Sight singing
Piano and voice	History of music
	Piano and voice

A maximum of ten credits are allowed the college students toward the A. B. degree.

The tuition approximately for a year in piano or organ is \$54 to \$98, voice \$90, violin \$72 to \$90, classes in theory average \$28.

The musical enrollment was two hundred sixteen for 1914. (268.)

### MICHIGAN.

In 1871, Professor Frieze "introduced choral music into chapel exercises, a feature which was highly appreciated by the students." In 1880, the University of Michigan put in music, and, at the same time, a "school of music" was established in Ann Arbor, which, "although it has no direct connection with the university, receives its aid and encouragement in every way." The same head instructor served in both capacities. (270. 1880-81:50.)

The early courses consisted of science and practice of choral music and harmony, the same courses being listed in the science and arts school as electives. (270. 1880-81:50.)

In 1881, a second year of choral music was added, three semesters of harmony and simple counterpoint. A teachers' diploma was offered to those who completed two full courses in science and practice of choral music, and one and three-fifths courses in harmony. A diploma could be procured by the completion of two and four-fifths full courses in harmony, and one and three-fifths courses in science and practice of choral music. The candidate must be able to play a plain four voice fugue. A full course was equivalent to five exercises a week in class, laboratory or lecture for one semester. (270. 1881-82:55.)

A ladies' chorus and a male chorus was put in by 1884, the theoretical studies numbering ten. (270. 1883-84:62. 1884-85:64.)

Composition and instrumentation could be studied if desired in 1889. (270. 1889-90:58.)

Critical analysis of musical forms, musical aesthetics, fugue, history of music, advanced pianoforte or organ playing (the last course open only to candidates for a degree, or those who showed great musical ability) were the list of courses added in 1890. Piano study could be taken only by those able to play masterpieces of the grade of Beethoven Sonata Op. 26, theoretical work being required in connection. (270. 1890-91:59.)

Musical criticism was added in 1892 (270. 1892-93:72.), music in the ethical relations in 1894. Summer courses were added for the first time in 1894, and consisted of public school music, harmony and history of music. (270. 1894-95:76,131.) Private lessons in organ were offered the next summer. (270. 1895-96:218.)

There were seventeen courses by 1897, but with not much demand, especially those leading to higher composition, since the years following listed the same but omitted the teaching.

Public school music was listed in the winter course in 1902. (270. 1897-98:73. 1898-99:73. 1900-01:79. 1901-02:79. 1902-03:79.)

In 1905, the catalog states that "under conditions credit may be obtained in the Ann Arbor school of music toward university credit." This was not to exceed two hours a semester, and could be given in advanced work in piano, organ, violin, voice, "under conditions to be learned upon application." (270. 1905-06:45, 90.)

In 1909, a seminar course was added for discussion of important problems in history, theory and criticism of music, also one on the evolution of the modern orchestra. The course in critical aspects aimed now to deal with the sociological bearings of the art. (270. 1909-10:131.)

By 1912, the division of courses had fallen naturally into, (1) technical courses including canon and fugue and advanced applied music, (2) historical and critical courses. The last division included creative listening, history of music, music in its critical and ethical aspects, evolution of musical instruments and the seminar. (270. 1912-13:169.)

The University School of Music of Ann Arbor is the product of the University Musical Society and was organized in 1880, at the same time that the chair of music was placed in the university. Its board of directors includes the president of the university, several instructors, and other prominent citizens. The head of the school of music is also professor of the musical department in the university. So, while not a department of the university in a legal sense, it is intimately connected, and has a curriculum in accordance with university ideals. This relation has always existed since the school of music was organized.

Practical music taken at the school of music receives regular university credit, if it is sufficiently advanced.

The aim is to build the musician's life upon a broad and thorough education, under the firm conviction that the musical taste of all should be developed to the highest stage of artistic ability. To this end, the fees are put to the lowest limit of actual cost.

The teaching staff includes fifteen teachers of considerable ability. Courses are offered in voice, piano, organ, violin, violoncello and orchestral instruments, orchestra and ensemble playing, solfeggio, harmony, counterpoint, canon, fugue, composition, conducting, history of music, analysis of music, art and science of teaching, public school music methods, and a course in drawing in connection with school music.

The diploma is granted to those who have attained skill in performance, and have an accurate knowledge of the theoretical, historical and critical aspects of music as an art. The artist diploma is granted to those who complete work in two distinct

lines, demonstrative and theoretical. The demonstrative consists of enough applied study to give a program in public from memory. The theory work consists of class lessons in solfeggio, harmony, counterpoint, history, analysis, composition and ensemble work. A normal course has the same requirements as the artist course, except the program is given before the director and teachers instead of before the public, and a certain amount of time is given to the pedagogical side of the work. The course was established, first, to supply the need for well equipped teachers; secondly, some through nervousness or lack of voice or other reasons, still make excellent teachers, and are deserving of this recognition. (272. 1913-14:10,14.)

The public school music course covers two years, and includes two years of methods, solfeggio, sight reading, history of music, each being one year, singing two years, piano one year, with experience teaching during the senior year. Beginning with 1914, a candidate must have a high school education in order to take a certificate. In response to demands from schools for the combined subjects of music and drawing, a department of drawing is supported to meet this request. (272. 1913-14:23.) Graduates from either or both of these courses are granted life certificates, without further examination.

In all the music courses, the studies are purely musical, no academic work being expected even for the public school music course. (272. 1913-14:27.)

Reciprocal relations exist between the school of music and the Ann Arbor high school, in which music may be studied each year for four years with credit. Any of the courses may be combined with music in this way. The high school music course will not admit to the university, since only in exceptional cases can the work be done in less than five years. (272. 1913-14:28.)

Brief mention should be made of the choral union with its membership of three hundred, which came into existence as the result of an interest in choral work, stimulated by a successful concert given in 1879. As a result, the University Musical Society was founded in 1880, under state laws, with the object of establishing and conducting a school of music, a symphony orchestra, and a series of concerts. From the first concert of the union to the reorganization in 1889, fifty concerts were given. The final concert in the festival series of 1913 to 1914, was the two hundred seventy-third. The first annual May festival was held in 1892. Only Worcester and Cincinnati have a larger number of performances to their credit. During these years, the choral union has been assisted many times by the best talent in orchestral lines, artist soloists and string quartets, while the finest works have been presented. (272. 1913-14:30.)

An unusually valuable collection owned by the University of Michigan is the Stearns' musical instruments collected by Mr.

Stearns and presented to the university. It is a scientific collection of over a thousand instruments, exhibiting the different forms of percussion, wind and stringed instruments, with a view to showing the evolution. A course of lectures is given upon the evolution of musical instruments, while the collection is available for the purpose of investigation and special work on the solution of problems. (272. 1913-14:67.)

No entrance credit is allowed for music in the University of Michigan, but it counts toward college degrees.

The university supports two instructors, the school of music thirty. From one hundred fifty to two hundred enroll in the university musical courses, about four hundred fifty in the conservatory. (442.)

The Olivet Conservatory of Music was established in connection with Olivet College in 1874, for the purpose of combining OLIVET COLLEGE musicianship with general intellectual culture. The bachelor of music degree is given to those who have completed the work of the regular courses, one of which must be piano, the second may be organ, violin or voice. Diplomas are granted for the completion of the single courses, piano, or organ with two years of piano, or violin with two years piano, or voice with two years of piano. History of music and three years of theory are required of all graduates. Candidates for the musical degree must meet entrance requirements, as well as the necessary literary studies. A graduation recital is required.

The studies required for a diploma are history two units, natural science one unit, algebra one unit, German two units, French one unit, English four units, Bible one-half unit. Theory work covers three years and includes sight reading, history, ear training, harmony, advanced harmony, harmonic analysis, and counterpoint.

In compliance with the state laws, a special course of study is arranged to prepare public school music teachers. The first year includes rudiments, harmony, ear training and voice, the second year has methods, practice teaching, harmony, harmonic analysis, musical history and voice. If taken in combination with drawing, it requires three years to finish the course. Three units of English are required.

Electives in music may be chosen for A. B. degree not to exceed four units, of which not over two units may be taken in choral or choir training, and not over two in history, ear training, harmony, or counterpoint.

The tuition in voice or piano, two lessons for a semester is \$25.50, one private lesson in orchestral instruments \$19.75, organ two lessons a week \$27.50, class lessons in harmony \$7.50, public school music \$7.50. (273.)

Hillsdale College has a department of music supporting four teachers.

The students in this department are advised to select HILLSDALE COLLEGE a variety of subjects in the collegiate department, in planning their courses.

Eight hours in harmony and counterpoint, and eight hours of applied music singly or a combination, may be offered toward the A. B. degree in the liberal arts school. Many of the academic students avail themselves of this opportunity, on account of the cultural value, and the life long satisfaction derived. Diplomas are granted to those who complete either of the full courses with a recital, and harmony, counterpoint, form, and history of music as theoretical requirement.

Piano includes five grades, voice four, violin five, while an organ course serves to prepare for church positions. A two year course in public school music is offered. The requirements for the normal diploma are practically the same

as those for the artist diploma, which equals a four year course of sight singing, harmony, musical history, piano, voice, German Lieder, oratorio and opera, analysis, with the distinction that the diploma for school music and drawing need only embrace two years of preparation, and the recital may be private before the committee, instead of public. Those who enter this course must have had considerable musical training beforehand, and a high school education.

No provision seems to be made for music as an entrance subject. Of the forty-two electives in college, twelve may be in music, fine arts, oratory and expression, household economics or commercial study.

Theory of music, chorus and choir training are free, harmony and counterpoint \$9 a semester, lessons in applied music averaging from \$1 to \$1.60 a lesson.

The enrollment in music in 1913 was one hundred sixty-nine, total of all departments four hundred ninety-seven. (274.)

Alma College has a school of music offering all branches, including public school music. Voice, piano and violin include five grades, ALMA COLLEGE organ three. Besides theory work, German, French, history, science and college English are required in order to graduate in music.

The number enrolled in the school of music averages one hundred twenty-three, in the entire college three hundred ten.

Tuition averages \$22 to \$25 for the applied branches, \$4 to \$8 for theory courses. (275.)

Kalamazoo College has a year each of harmony and KALAMAZOO COLLEGE history of music listed in the courses. (276.)

#### WISCONSIN.

The University of Wisconsin gave recognition to music teachers in the years of 1876 to 1884. UNIVERSITY OF WISCONSIN There were classes meeting once a week. One was devoted to the elements of music combined with reading vocal music, and admitted without restriction. The second class was devoted to the practice of glees, choruses and part songs. Those who entered were expected to read plain music. Private lessons in voice, piano and harmony were open to any of the students pursuing a regular course of study, who made application and paid the necessary fees. The instruction in voice and piano was intended to be thorough and progressive. (277. 1884-85:78.)

Mention is made in the 1888 catalog that harmony could be taken as an elective, counting two-fifths credit during the first two terms, with two recitations a week. (277. 1888-89:120.)

An assistant was added in 1892. (277. 1892-93:85.) In 1893, the courses had expanded to musical theory and choral practice, elementary harmony, advanced harmony and counterpoint. (277. 1893-94:104.)

In 1894, by order of the board of regents, a school of music was opened with eight teachers. The aim was to furnish instruction in all branches of theoretical and applied music. The listed subjects included organ, piano, voice, orchestral instruments, mandolin, guitar, banjo, musical theory, choral practice, harmony and counterpoint. Applied lessons were private,

theory lessons in class. University students could take any of the classes as elective and receive credit.

There were two general courses, a collegiate course with the same admission requirements as the general courses in the college of letters and science, with some musical proficiency. A graduate diploma could be secured in three years, but four were recommended, allowing time for general studies.

The second or academic course was open to those who did not wish to enter the university toward graduation. Upon the payment of the usual fees, these persons were admitted to the music classes, but not as candidates for graduation or diploma. A certificate of excellence was given in this course after not less than three years of study.

The piano requirement for entrance to the collegiate course was the grade of Haydn sonatas, there being no requirement to enter the academic course. The work of the latter led up to and overlapped that of the collegiate course. After reaching the proper stage, a student could be transferred or not, as he desired. The last three years were identical in both courses.

The university further supported an orchestra, band and choral union.

The tuition in applied music for the semester ranged from \$18 to \$25 for private lessons, while classes of three in piano could be had for \$18. Theory courses were free. (277. 1894-95:210.)

For 1905, the course outlined in the college of letters and science were as follows:

Musical theory and practice	2 hours	Double counterpoint and fugue	3 hours
Elementary harmony	2	Composition	2
Advanced harmony	3	History of music	2

Advanced piano, voice, violin and organ were open to juniors and seniors only. Credit could not exceed ten semestral hours. Public school music counted as two-fifths credit, advanced study in orchestral music as one hour. Theoretical courses were free to students, and open with credit to all but freshmen; from others a fee of \$10 a semester was exacted. Composition and counterpoint were ranked as graduate work in the school of music. (277. 1905-06:212,335.)

The following year, a course was put in on principles of musical education. (277. 1906-07:213,404.)

A summer course included elementary and advanced public school music, choral music, each two hours, conference one hour and orchestra. (277. 1907-08:459.) The following year, history of music took the place of conference and orchestra in the summer course, which was again replaced by musical appreciation in 1909. (277. 1908-09:469.)

Instrumentation and ensemble were added in 1909, to the courses in the school of letters and science. The academic

department of music was abolished also, in order to bring the music department and the college into better accord. This forced all music students to meet college entrance requirements, although specially talented students could enter who were not quite able to meet the standard. Credit in theoretical work to students not in the music course was limited to twenty. No fees were required for these courses, which were elective for all but freshmen.

No entrance requirements were necessary in organ of itself; voice required about fifty lessons of concord, piano required performance of Mozart sonatas.

Graduation in music required the following subjects, being practically the present course:

1st year		2d year	
Applied music.....	2 credits	Applied music.....	2 credits
Elements of music.....	2	Advanced harmony.....	2
Harmony.....	2	Ear training and sight reading.....	1
Ear training and sight reading.....	1	History of music.....	2
English.....	3	French, German or Italian.....	4
French, German or Italian.....	4	English.....	3
Physical training.....	0	Elective.....	2
Musical form, 2d semester.....	2	Physical training.....	0
3d year		4th year	
Applied music.....	2 credits	Applied music.....	2 credits
Counterpoint.....	2	Instrumentation.....	2
Physics.....	2	Ensemble.....	1
Musical appreciation.....	2	Public speaking.....	3
English, French or Italian literature.....	3	Elective.....	5
Elective.....	4	Thesis or recital.....	2
Masterpieces of music, 2d semester.....	2	2d semester same	
Electives, 2d semester.....	6		

Voice students must have two years of piano and were exempt from ensemble, but substituted choral, counterpoint to be omitted. Organ candidates were required to take piano two years, violin students must meet the same standard of piano playing. One hundred twenty hours were required for graduation. Elective could be in music or in other university departments.

A supervisors' course in school music required two years, but could be done in one by those who had previous musical training. The studies required were methods, practice teaching, conducting, harmony, history of music, sight reading, ear training, musical appreciation, masterpieces of music and elementary education.

Public school music and appreciation of music were further listed as university extension or correspondence courses for the first time. (277. 1909-10:194,398,422.)

In 1911, public school music candidates were advised to devote some time to the study of school drawing. (277. 1911-12:461.)

By 1912, the courses of study in the school of letters and science include theory of music, sight reading, ear training, elementary harmony, public school music, advanced harmony, counterpoint, double counterpoint, canon and fugue, musical composition, instrumentation, musical appreciation, masterpieces of music, history of music, applied music, ensemble, orchestral music and choral music, all on a university credit basis. (277. 1912-13:231.)

The summary of attendance for the years since the organization of the school of music is as follows:

	Music enrollment	Total student attendance
1895-96.....	181	1,598
1896-97.....	145	1,730
1905-06.....	209	3,571
1906-07.....	191	3,659
1907-08.....	203	4,013
1908-09.....	305	4,538
1909-10.....	143 (incomplete)	4,947
1910-11.....	316	5,538
1911-12.....	416	5,936
1912-13.....	560	5,523
1913-14.....	644	....

The late catalog of the conservatory lists sixteen teachers upon the faculty.

An important change is that during 1914-15, courses are shaping toward requirement for bachelor of music degree. The collegiate courses are equivalent to those outlined before. It will be noted that eight courses are outlined in public school music, and that through combination with other studies are tending to lengthen to three or more years. The reader will recall that the table of supervisors, given in the first part of the thesis, showed this feature to be very prominent in the North Central Division. The college section shows this tendency very strongly in all those states. Wisconsin suggests drawing, manual training, physical education, domestic science and domestic art as available minors.

Properly prepared students in other departments can arrange to take public school music with a total of at least sixteen hours, which will entitle them to special certificates to teach music. Some of the phases studied are the psychological and pedagogical aspects, supervisors' problems, place of music in the schools of a democracy, and sources of material, with practice teaching.

A strong feature of the school is the extension movement or correspondence study department. Nine courses are offered with approximate credit, and cover subjects in elementary music,

harmony, public school music, appreciation of music, history and community music. The latter phase is peculiarly interesting, since it deals with the solution of the problem of diffusing musical activity in local centers, radiating from a university.

Wisconsin purposes to institute a system of "exchange concerts" with representative universities and schools of music, and has already done so to some extent.

Tuition for all applied branches two lessons a semester is \$36, theoretical subjects are free to residents, non-residents \$50. (278.—all ref.)

Beloit College employs one instructor. Courses are given in elementary music, harmony, counterpoint, history of music, appreciation of music and public school music. The courses in music can be elected only by consultation with the head of the department. (279.)

Lawrence College has a school of music. Four year courses are given in vocal and instrumental music. The music courses completed give a certificate, the degree course leads to bachelor of music degree.

The department aims to prepare for concert work, music teaching, and public school music teaching. (280.)

Ripon College has a school of music with five teachers. The aim is to provide a sound intellectual training, with symmetrical development of the musical faculties. All the work is planned to this end. Preparatory courses are arranged to meet the needs of those below the college requirements. Applied music embraces a four year course in piano, organ, violin and voice.

The theory courses include elementary theory, advanced sight reading, musical appreciation, harmony, counterpoint, and musical history. A two year course in public school music includes the following studies:

1st year	2d year
Rudiments	Methods of teaching
Advanced sight reading	Practice teaching
Harmony	Harmony
Musical history	Analysis of musical form
Ear training	Musical appreciation
Voice culture	Pedagogy
	Voice or piano

Candidates for graduation must have a high school education, and as college studies, history two units, science one unit, algebra one unit, German two units, French one unit, English three units, besides giving a public recital.

The requirements for the bachelor of music degree are two applied branches, one being piano, three years of theory and history of music, and four hours of college study each semester for four years. Beyond this, the student may elect his work.

Private pupils are received without connection with the university.

The tuition for piano, voice and pipe organ two lessons a semester averages \$40 to \$45, violin \$20. Classes in elementary theory and choral are open to all students free. Harmony fees are \$12, public school music \$10.

The total music enrollment in 1913 was eighty-three, for the entire school two hundred thirty-one.

The maximum credit allowed toward an A.B. degree is twelve hours. Theory and history of music are credited as college electives. (281.)

Marquette College records a glee and a mandolin club, orchestra and a band, but no teacher being designated, nor are there any musical courses. (282.)

## MINNESOTA.

As early as 1897, the following item appeared in the catalog of the University of Minnesota: UNIVERSITY OF MINNESOTA "Students who are sufficiently advanced in music are allowed, under certain conditions, to take instrumental or vocal music through the junior and senior years, provided no student shall receive over six credits in music and fine arts together.

"A pianist must be able to play Czerny's Velocity Studies, a vocalist must read with fair readiness, and have a good enough voice to justify, the least practice being eight hours, including lessons, the character of the work to be reported on each term. The lessons are to be taken in the Northwestern Conservatory and paid for by the student. Special rates are made to university students." (283. 1897-98:86.)

No change occurred until 1910, when the six hours' credit mentioned above could all be in music, art being omitted. (283. 1901-02:94,204.) The following year, the credit was reduced to four hours. (283. 1902-03:88.)

The aim of the courses was to acquaint students with the laws underlying composition, and to enable them to arrive at the keenest perception and appreciation of masterpieces.

A fee of \$2 was attached to either of the first two courses, the second and third together being listed at \$5, third alone was \$2. Those who were music specials were obliged to take one college study. (283. 1905:95.)

The following year, music specials were obliged to present entrance credits, and must register for harmony and piano with six hours in another department. The courses in college included harmony, counterpoint, musical form and free composition, pianoforte in class or private, choral culture, and history of music for juniors and seniors, fees \$4.

The first three courses gave two hours' credit each, one piano lesson a credit and a half, two piano lessons allowing two credits. History of music gave one credit.

A certificate of proficiency was offered for completion of the theoretical courses, two years of piano study and ability to play a concerto, and in addition, must show decided musical talent. (283. 1906-07:51,79,125.)

A glee, mandolin club and a band were maintained by the students.

The only new requirement in 1908 was that twelve credits were exacted, not including pianoforte and choral training. Three to six hours' credit were allowed in each piano course, at the rate of \$32 to \$34 a course. (283. 1908-09:185.)

In 1909, the statement was made in the catalog that the music department offered a minor, but not a major. The course introduced no change. (283. 1909-10:205.)

At present, the university has a four year course in music leading to an A. B. degree. Of the one hundred twenty required hours for this degree, fifty-four to fifty-eight must be in other departments than music. Six to nine hours a semester apart from music is the maximum allowed, with twelve to fifteen hours practice. The outlined course for A. B. degree in music is as follows:

1st year	2d year
Applied major	Applied major
Harmony	Counterpoint
Rhetoric	Chorus or orchestra
Foreign language	Acoustics
History	2d semester, experimental psychology
	Foreign language and English literature, or beginning foreign language
3d year	4th year
Applied major	Applied major
History of music	Musical composition or
Musical composition or analysis	Canon and fugue
Chorus or orchestra	Chorus or orchestra
Modern language	English literature
English literature or history	Elective
Elective	

(283. 1913-14:36.)

Correspondence shows that entrance credit in music is not given, nor does the subject rank with other studies. There are five instructors in the department.

A normal training department for the training of public school music teachers exists in the school of education.

The number enrolled in the music course is thirty-four.

A very interesting idea of the director of music is the desire to organize choruses in every town in the state. (444.)

Macalester College has a conservatory of music for professional and amateur students. The aim is to combine music MACALESTER COLLEGE and college work, and thus create a taste for great art in music.

The courses include piano, voice, organ, violin, other stringed instruments, harmony, counterpoint, composition, public school music, history of music and analysis. The end of the second year offers a certificate. Graduation requires three years of major study, advanced harmony, composition, form, etc., and a recital. A piano post graduate course is offered. A public school music department has just been established, normal in character, and one year in length.

Music may be elected in the third and fourth years, with two hours' college credit each semester.

The piano tuition for a year is \$28 to \$45, voice \$54 to \$90, violin \$36, harmony \$12, public school music in class \$15. (284. 1909:60.)

The enrollment in music was forty-nine in 1910, total college attendance being three hundred ten. (284. 1910:37,97.)

Gustavus Adolphus College has a conservatory. Piano is offered in preparatory, intermediate, junior and senior GUSTAVUS ADOLPHUS COLLEGE courses, each requiring one to two years, the last three leading to a certificate in each

separate division of piano study. A graduate course of one to two years is added to these, and offers a diploma.

Organ has practically the same courses as piano. The voice course requires voice, history of music, harmony, musical form, analysis, English, German, sight singing, ear training, chorus and piano at least one year. The course requires two to three years of study. The violin course requires ensemble and orchestral practice instead of piano.

The literary requirements for graduation are a high school education.

The piano tuition for a semester is \$23 to \$68, organ or voice \$68, theory \$18, elementary harmony and history of music being free.

Music enrollment is eighty-three, that of the entire college eleven hundred thirty-eight. (285.)

St. Olaf College (Lutheran) has a school of music, courses elective, and receive the same credit as similar studies in other departments. ST. OLAF COLLEGE Piano, voice and violin equal a four year standard course. Public school music was established in September 1912, with the aim of preparing teachers or supervisors. The course requires two years' study, and includes primary methods, song, games, care of child voice, grammar and high school methods, harmony, counterpoint, musical analysis, history of music, sight singing, interpretation, chorus, conducting, psychology of singing, psychology and pedagogy, English, observation, and practice, private lessons in piano or voice. A teachers' certificate, honored by the state, will be given for the two year course.

Music students in the preparatory course are obliged to take five hours in the academy, or four in college. Graduates must give a recital in both the junior and senior years.

The music courses listed in the college department are harmony, advanced harmony, musical analysis, history of music, simple and double counterpoint, canon and fugue, advanced history of music, composition, instrumentation and orchestration. Eight semestral credits may be obtained for applied music, twelve for theoretical study.

Violin tuition a semester is \$45, piano \$25 to \$45, voice \$36 to \$45, public school methods \$10, theoretical branches \$15.

The last music enrollment was one hundred sixty-five, college total five hundred eight. (286.)

Carleton College, a Congregational school, has a conservatory. Four grades are offered in piano, voice, violin and organ. For CARLETON COLLEGE bachelor of music, the candidate must have completed a high school course. The major study must be selected from the above list, as well as a minor. Voice graduates must take piano as a minor. Four years of theoretical work are required in harmony, counterpoint, canon, fugue and composition. Two years each of French and German are prescribed in the voice course.

The total number of hours for graduation is one hundred twenty hours, twenty-three being theoretical music study, an applied major of eighty hours, or, if voice, only forty hours, applied minor sixty hours, the rest of the credits to be selected from college studies. A recital and a thesis upon some subject closely related to music are required. The candidate must also score for orchestra, a composition assigned by the faculty (possibly a movement from a Beethoven sonata) or an original composition for chorus, soli and orchestra may be substituted.

A special normal course in piano is offered for teachers of considerable experience, in order to perfect their knowledge of modern piano methods. A teachers' certificate is given for the completion of the first and second grades in major subject, with two years of harmony and one year of teaching experience. The course requires a recital from memory and a thesis.

Voice tuition for a semester is \$72, piano \$54 to \$63, violin \$54, harmony, counterpoint and composition \$14, history of music \$4.

The last music enrollment was eighty-two, total college attendance four hundred thirty-two. (287.)

Albert Lea College has a music department offering piano and voice. **ALBERT LEA COLLEGE** Theory includes sight singing, ear training, harmony, history of music and musical appreciation.

Graduation requires four years of piano or voice, besides harmony, history of music and one year of college work. The voice candidate must have a knowledge of piano.

Credit in college counts as follows: Two lessons in applied music equals one semestral credit, the same credit for one lesson in harmony or history of music. Not over ten credits may count toward the A. B. degree.

Piano fees for a semester are \$27 to \$36, voice \$36, harmony \$8, other studies in class \$1.50 to \$5. (288.)

Parker College has a school of music aiming to teach music in the broadest sense. Graduates must finish the regular five grades, two **PARKER COLLEGE** years of harmony, and a semester each of history and theory of music.

A teachers' certificate requires four grades of applied study, harmony, history of music and theory of music.

Courses are given in piano, voice and violin, each five grades.

Fees for applied study a semester are \$18 to \$36, harmony \$9, history and theory being free.

The music enrollment was one hundred nineteen, entire college record two hundred twenty in 1910. (289.)

#### IOWA.

As early as 1867, the Iowa State University had this paragraph in the catalog: "The State Normal **UNIVERSITY OF IOWA** Academy of Music at Iowa City, affords peculiar advantages to those who desire the very best instruction in vocal and instrumental music. This academy continues its sessions during the entire collegiate year, and holds special session during the long or summer vacation when the students, released from the regular classes of the university, may devote all their time to the study of music."

The single item "vocal music" was listed among the studies for the spring term. (290. 1867-68:29,41.)

In 1869, the general course had vocal music in the second and third years, and an instructor in music among the faculty members. (290. 1869-70:25.)

Admission to the normal department in 1870, required an examination in algebra, geometry, natural philosophy, chemistry, astronomy, physiology, botany, mediaeval and modern history, analysis of English language, penmanship, bookkeeping, vocal music and linear drawing, and strongly urged to prepare in Latin and German. (290. 1870-71:6,39.)

The following item was inserted in 1876: "Mr. Woollett, vocalist from London, and Mr. Litcomb, instructor in instrumental music, having permanently located in Iowa City, offer to students of the university the best opportunity for the culture of the voice, and for acquiring a knowledge of the piano and organ." (290. 1876-77:35.)

In 1883, the catalog announced that "students desiring

instruction in music will find ample opportunity in Iowa City." (290. 1883-84:37.)

No further notice was taken until 1898, when a glee club, minstrels, and a mandolin club were spoken of. (290. 1898-99:114.)

Among the administrative officers in 1900, appeared a music board of five members (290. 1900-01:7), and in 1901, Prof. Seashore, head of the psychology department, was made a member of this board. (290. 1901-02:7.)

An oratorio society was formed in 1902, to meet the general demand for larger and more important works. It had given St. Paul, and intended to give Elijah. The membership fee was a dollar yearly. (200. 1902-03:52.)

A "band master" appeared on the faculty in 1903. Private teachers available in the city for vocal or instrumental lessons, were spoken of again in the catalog. (290. 1903-04:26,53.)

This notice appeared in 1905: "The university has no department of music, but both vocal and instrumental music are encouraged and enjoyed by volunteer organizations among students and faculty members." A band, orchestra, two men's glee clubs, women's glee club, mandolin club, string quartet, vocal quartet, class and departmental organizations all existed during this period. (290. 1904-05:58.)

In 1906, a university school of music was organized and affiliated with the university. Student volunteer musical organizations were given training by the faculty of the conservatory. Four teachers offered work in piano, voice, organ, orchestral and band instruments, history and theory of music, the latter including harmony, counterpoint, canon and fugue, musical form, musical analysis, and free composition. (290. 1906-07:67.)

In 1908, the musical organizations were incorporated under one head as the University Music Association.

Regular university credit was allowed in history and theory of music. Public school music was introduced in the school of education. (290. 1908-09:278,509.)

By 1909, the courses were outlined with respect to certificates and diplomas. The studies leading to a degree were along lines such as would develop mastery over composition. History and theory of music were allowed a maximum credit of twelve semestral hours, in the college of liberal arts.

For graduation, all theory and history courses were required, including as much as the second year of degree course. A certificate exacted the first year of degree requirements.

The bachelor of music degree required the following studies:

1st year	2d year	3d year
Elementary harmony	Harmony Counterpoint	Counterpoint Canon and fugue
Theory	Evolution of the art of music	Instrumentation
History and analysis	Acoustics	Short musical composition Musical essay of two thousand words

The fourth year required a composition in five part harmony, with original counterpoint and fugues at least twenty minutes long in the following form: (a) a choral work of three movements, one being for accompanied solo voice with the accompaniment for strings, piano or organ, (b) a sonata for piano or organ, (c) a quintet for strings.

An essay was required, intended to show points of similarity and of divergence in two standard works of harmony. A further requirement was study in four and five part harmony, counterpoint and double counterpoint in 8ths, 10th, 12th, and 15th, and canon and fugue in three and four parts. Instrumentation included a critical knowledge of Elijah.

Alternative studies were applied branches, or a course in French or German.

A teachers' diploma required any of the applied courses, and an oral examination upon the subjects which a teacher should be prepared to explain. (290. 1909-10:363.)

Piano, voice and harmony were offered during the summer session of 1912, with special attention to the needs of the teacher. (290. 1911-12:243.)

The bachelor of music degree has much the same course at present as the one just outlined. The public school music course is two years in length and includes the following studies:

1st year	2d year	Special requirements
Voice	Voice	Freshman piano
Solfeggio	Solfeggio	Elementary psychology
Sight reading	Sight reading	Principles of education
Harmony	Harmony	
History of music	History of music	
Form and analysis	Form and analysis	
Public school methods	High school methods	
Choral society	Choral society	

The fees in piano a semester are \$26 to \$90, voice \$50, violin \$30 to \$50, theory \$10 to \$15. (290. 1912-13:165.)

Enrollment since the founding of a school of music was as follows:

	Music department	College total		Music department	College total
1906-07.....	73	2,072	1909-10.....	60	2,352
1907-08.....	97	2,315	1910-11.....	82	2,090
1908-09.....		...	1911-12.....	104	2,090

Penn College has a department of music offering piano, voice, violin, cello, banjo, mandolin, guitar, cornet, band and orchestral instruments, harmony, theory, history of music and interpretation.

Two college credits are given for history of music. Theory, notation and sight reading are listed in the college course also. The school maintains a chorus, glee club and a band.

The music enrollment was one hundred forty-eight, college total four hundred six in 1910. (291.)

Iowa State College of Agriculture and Mechanical Arts has an affiliated school of music with five instructors, and offering all IOWA STATE COLLEGE grades of instruction in applied courses and theoretical branches.

A four year musical course with sight reading, four years of theoretical work, and forty-eight hours college study will qualify for an artists' diploma in music. A one year supervisors' course prescribes methods, child voice, musical history, harmony and two courses in psychology. Theoretical courses include harmony, composition, history of music, single counterpoint, canon and fugue, analytical harmony, interpretation and form and instrumentation. A physics course, dealing with sound, is also required.

The enrollment in the music department is one hundred eighty-five, total college attendance two thousand eighty-two.

The tuition a semester for applied study is \$32 to \$35, theoretical studies \$6 to \$10. (292.)

Central University of Iowa has a conservatory offering courses in piano, voice, organ, harmony, ear training, and CENTRAL UNIVERSITY OF IOWA history of music. Three studies are required for the bachelor of music degree, two of which must be piano, theory and history of music, the third may be elective. A public program is necessary. College entrance requirements must be met.

A teachers' certificate is offered for six terms of theory and piano, or voice and two years of high school work.

In 1909, the music department had only ten students, college enrollment being two hundred thirty-eight. (293.)

Upper Iowa University maintains a school of music. Graduation requires three semesters of a year of music students' club UPPER IOWA UNIVERSITY extension work, embracing history, study and performance of works of standard composers, and one and one-half semesters of theory, and French and German study advised. The course requires four years. A two year post-graduate course is given in addition. The faculty have under advisement, tentative plans toward the bachelor of music degree.

In general, the college does not consider a student ready for this degree until he has completed the four year college course, and two years of post-graduate study.

Besides outlined courses in piano, voice, organ and violin, mandolin and guitar are taught. A course in public school music includes one year each of normal music, piano and voice, and half year of ear training. The course was put in, in response to a "heavy demand throughout the country."

The present music school numbers eighty, the entire college three hundred ten.

Tuition in applied branches a year is \$14 to \$27, theory in class \$8.

Music receives eight semestral hours of credit in the college of liberal arts, when taken in harmony, theory and history of music. (294.)

Parson's College School of Music aims to insure a thorough equipment.

A bachelor of music degree, soloists' diploma and teachers' PARSON'S COLLEGE certificate are all offered, and each requires college entrance credits.

The musical degree requires the following course:

1st year		2d year	
Mathematics.....	8 hours	Language.....	8 or 6 hours
English language.....	6	Physics.....	8
Bible.....	2	Bible.....	2
Harmony.....	4	Theory and orchestration.....	4
Applied major.....	6	History of music.....	4
		Applied major.....	6

	3d year		4th year
Psychology	8 or 6 hours	Elective	8 or 6 hours
Bible	2	Bible	2
Instrumentation and simple counterpoint	4	Canon and fugue	4
Applied major	9	Applied major	9
Applied minor	3	Applied minor	3
		Recital and thesis	4

The soloists' diploma requires six grades in an applied study, with the theory work of the first two years of the degree course just outlined. Teachers' certificate requires four grades of applied study, through theory courses of the sophomore year in the degree course, and several appearances in recital.

A candidate for A. B., B. S. or Ph. D. degree, as well as for the soloists' or teachers' diploma, is allowed twelve college credits for study in harmony, history of music, and theory or orchestration.

Tuition in organ or piano for twelve weeks is \$18 to \$21, voice or violin \$18, class work in theoretical study \$12.

The music enrollment numbers one hundred forty-eight, college total two hundred sixty-seven. (295.)

Graceland College has a school of music in close affiliation. A preparatory, teachers' certificate, and a graduating course are offered. The certificate requires harmony, history of music, science of music, psychology, pedagogy and English. Graduation adds to this composition, counterpoint, musical form and science of music, and a year of German. A public program is required of a candidate for graduation.

Applied branches are limited to piano and voice, with the theory courses already mentioned. (296.)

Coe College has courses in music with a faculty of five. The department offers harmony, history of music, form and analysis, methods, COE COLLEGE (lectures and research work designed to give a survey of material used in teaching music), and all applied branches.

The bachelor of music degree has the following studies:

Physical training	4 credits	Applied major	32 hours
English	10	Counterpoint	4
Psychology	6	Harmony	12
German	10	History of music	4
French	10	Methods	5
Electives	27	Applied minor	8
		Thesis or elective	2

One unit proficiency in music is required for admission to the department. The music summary for 1910 was seventy-six, college total four hundred ten. (297.)

The conservatory of Amity College offers piano, voice, violin, stringed instruments, harmony, counterpoint, analysis of music, AMITY COLLEGE history, normal music, sight reading and chorus. Four to six years are required to complete the course. A normal vocal department is maintained for school teachers and public school music teachers.

The music summary for 1909 was forty-six, college total one hundred ninety-nine.

Tuition for applied branches (twelve weeks) is \$14, theory in class \$5 to \$6. (298.)

Des Moines College has a conservatory which has developed with the school, and aims to produce musicians of "culture and DES MOINES COLLEGE capability." The bachelor of music degree requires four years of piano, voice, violin or organ, a year of history and criticism of music, three of theory, college studies to the amount

of five hours a week for four years, a recital and full high school credits. Six years will give the A. B. and Mus. B. degree together.

A teachers' diploma is given for theory and history of music completed, and a reasonable amount of proficiency in an applied subject. Voice students must take two years of piano.

Tuition for twelve weeks in piano is \$12 to \$36, organ or voice \$36, violin \$20 to \$24, theory in class \$6 to \$12.

The music summary is ninety, college total five hundred sixty-eight. (299.)

Buena Vista College offers musical work since "music is essential to a complete education." The course requires three BUENA VISTA COLLEGE years, with some musical knowledge before entering.

Applied branches include piano and violin. Graduation requires harmony, counterpoint, musical form and history of music; in college, French, German or Latin two years, history one year, and English two years. A public school music course is given. (300.)

Tabor College has a conservatory with five teachers. A diploma requires a major in piano, voice, violin or organ, all the theory given TABOR COLLEGE and literary studies equivalent to college entrance. Theoretical courses include harmony two years, counterpoint one semester, canon and fugue one year, ear training one year, analytical harmony one year, free composition three semesters, history of music one year. Applied branches are divided into preparatory, intermediate and advanced courses.

Fees in applied studies a semester are \$36, and in theory classes \$10.

Credit in music counts toward the A. B. degree. (301.)

Ellsworth College has a conservatory which gives three courses leading to a musical diploma. Piano, voice and harmony are ELLSWORTH COLLEGE offered. (302.)

#### MISSOURI.

The first mention of music in the University of Missouri catalog in is 1896, when glee, mandolin, UNIVERSITY OF MISSOURI guitar and banjo clubs were spoken of.

These were more as student organizations, and without serious intent for study. (303. 1896-97:30.)

A university choral union was formed in 1898, which gave a May festival of two performances. Dues were twenty-five cents. (303. 1898-99:56.)

A band and string band were in evidence the following year. (303. 1899-00:56.)

A public school music course was put in the Teachers' College in 1903, to give the necessary training for regular instruction in the grades, but with no pretense of being sufficient to train specialists. (303. 1903-04:138.)

The same course was further differentiated the next year, by substituting an elementary course of three hours, and an advanced of four hours. (303. 1904-05:155.)

In 1905, Teachers' College offered a course in general culture with one hour credit, elementary public school music with three hours' credit, and an advanced course fitting supervisors of music, with four hours' credit.

Applied music was not a part of the course, but mention was made that teachers could be recommended. (303. 1905-06:180.)

In 1907, a "professor of music" appeared on the faculty. The courses then included the elementary and advanced courses in public school music, harmony, counterpoint and chorus. (303. 1907-08:32,210.)

In 1911, the courses in the college of arts and sciences included harmony, counterpoint, canon and fugue, appreciation of music, chorus and orchestra. The school of education offered harmony, counterpoint, canon and fugue, form, free composition, appreciation, chorus and the same courses of public school music. Chorus and orchestra together were allowed one credit a semester, the total not to exceed four hours. (303. 1911-12:176.)

The last catalog, 1913-14, offers the same courses, giving equivalent credits for work done, equal to that of other departments. One unit may be offered for entrance credit, and consists of a combination of ear training, sight reading and harmony. The unit must be the equivalent of five hours a week of class work for two years. (303. 1913-14:50,165,239.)

From correspondence, it was learned that music credit counts toward a degree. There is no extra tuition. At present, a student can get twenty-four hours' credit in music toward the A. B. degree in arts and science.

One hundred eighty students are enrolled in the different courses, including names which may be duplicated.

Mr. Pommer, the instructor, feels that music does not yet rank as it should in the Missouri University. (445.)

Hardin College has a conservatory with seven teachers. The courses are piano, voice, violin, organ, sight singing, ear training, **HARDIN COLLEGE** public school music, harmony and musical history. A piano diploma with bachelor of music degree requires a high school education, harmony, history of music and a recital. It is a four year course. One year post-graduate study is added which leads to master of music. Voice graduation and the musical degree require three years, including a high school course, sight singing, ear training, two years of piano and a year of French or German.

The violin course embraces five grades, and offers both a graduate and a post-graduate diploma.

Increased demand has led to a public school music course which gives a certificate of proficiency. A high school education, harmony and ear training are required.

Post graduate work in theory consists of counterpoint, canon and fugue. (304.)

Tarkio College maintains a conservatory with five teachers. Besides the four usual applied studies, harmony, counterpoint, harmonic analysis, analysis of form, strict counterpoint, free counterpoint, instrumentation, ear training, appreciation of music, normal teaching, sight singing and musical kindergarten are offered.

The general course for graduation is as follows:

	1st year	2d year
Applied major		Applied major
Applied minor		Applied minor
Harmony		{ Advanced harmony, 1st semester
Sight singing		Counterpoint, 2d semester
Ear training		Sight singing

Select two	3d year Applied major Applied minor Free composition Strict composition Harmonic analysis Analysis of form	Select two	Free composition Strict composition College history Harmonic analysis and analysis of form
		Select one	4th year Applied major Recital in major Free composition Strict composition Applied minor Instrumentation

The music enrollment is one hundred twenty-nine, total attendance two hundred forty-five. (305.)

Park College has a department of music offering piano, voice and harmony.

PARK COLLEGE Twelve practice pianos are in use. Organizations consist of a choir, band, orchestra and a men's glee club. Tuition in piano or voice is \$8 for twelve lessons. Harmony in class is \$4. There are fifty-seven music students, the entire school enrollment being four hundred eighty-two. (312.)

Christian Brothers College has a department of music offering piano and violin. The courses are not outlined, as a CHRISTIAN BROTHERS COLLEGE separate bulletin is sent out on request. The catalog announcement gives the idea that college study and music are combined in such a way as to be beneficial to both departments. (306.)

The Missouri Valley College has had courses in music since its founding in 1889. They are intended (1) for teachers MISSOURI VALLEY COLLEGE or performers, (2) as part time or general subjects.

The courses include piano, voice, violin, organ, harmony, counterpoint, canon, fugue, instrumentation and history of music, leading to bachelor of music.

Requirements for the degree are (1) four years' work in the major subjects, (2) harmony, composition and history of music, (3) graduation from the academy of Missouri Valley College, or equivalent (4) successful performance in a public recital.

There is a post-graduate piano course of two years, as well as courses for church music and oratorio.

The present music enrollment is one hundred eighty, total attendance two hundred nine.

Since 1906, the college has maintained a well equipped conservatory of music. (307.)

Missouri Wesleyan College has a well established conservatory offering courses in piano, voice, violin, harmony, organ, orchestral instruments, theory and history.

The course of study for graduation requires an applied major and English in the first year, the major continued and rhetoric the second year, the major study, elementary harmony, analysis and English the third year, the major, harmony, theory, German, analysis and history of music fourth year, while a fifth includes the major, harmony and counterpoint. Voice has the same course, with two years of piano and two years' choral practice added. A graduate is required to give a public recital. The end of the fourth year gives a teachers' certificate.

Music attendance is one hundred thirty-three, college total two hundred ninety. (308.)

Walther College, by a special arrangement with the Missouri Conservatory of Music, has a complete course of music. The three **WALTHER COLLEGE** recognized grades in piano, violin, and a four year course of voice are given, as well as lessons on other instruments. The music course may be taken separately or combined with other studies.

Three years of study give a teachers' certificate, four years entitle the candidate to an artists' diploma. A year of harmony is required. (309.)

William Jewell College offers courses in sight reading, part singing in the three different grades and band training. Music **WILLIAM JEWELL COLLEGE** is not yet a formal college department. A glee club has just been organized and a teacher provided. (310.)

St. Louis University has a glee club and an orchestra open to those who **ST. LOUIS UNIVERSITY** have the necessary ability, otherwise there is no recognition of the study. (311.)

**CENTRAL COLLEGE** Central College has two teachers who instruct in vocal and instrumental music. (313.)

Westminster College does not have a music department, but permits arrangements with music teachers of the city, and **WESTMINSTER COLLEGE** of other colleges located at Fulton, for the study of music. There are opportunities for practice in the band, orchestra, glee and mandolin clubs. (314.)

Drury College has a conservatory offering courses in piano, voice, organ, violin, harmony, simple and double counterpoint, theory **DRURY COLLEGE** and history of music. Music is elective in the junior and senior years, to the extent of nine hours. Admission to the music course requires fourth grade piano, or six months of organ, one unit each, simple harmony a half unit, and history of music a half unit.

The general subjects in Drury College music course are archaeology, Biblical literature, economics, fine arts, music, history, military science, philosophy, political science, pedagogy and sociology.

The elective courses in music should not be over eighteen semestral hours. (315.)

#### NORTH DAKOTA.

The first mention of music in the catalog of North Dakota University is in 1898, as follows: **UNIVERSITY OF NORTH DAKOTA** "Regular instruction in vocal music will be given the ensuing year. This will be required of all normal students unless they are especially excused, and will be elective for all others." (316. 1898-99:68.)

The following year, music was required of all normal and preparatory students unless excused. The study consisted of tone, major, minor and chromatic scales with intervals, time of all varieties, and tone color, as modulation, mode, concords, dis-cords and part singing. (316. 1899-00:68.)

By 1905, a teacher had appeared on the faculty list. An elementary course of vocal music, required of all preparatory students, aimed to develop absolute pitch, sense and rhythm and an appreciation of better music. A glee club, band and an orchestra had been formed. (316. 1905-06:87.)

In 1907, the music course counted as one-fourth credit. A second course consisted of harmony. (316. 1907-08:196.)

The next year, harmony 1 and 2 gave four hours' credit, 3 and 4 was a teachers' course, also four hours' credit, and included ear training, sight singing, harmony, history of music and public school music. (316. 1908-09:85.)

In 1900, teachers' college offered a course in elementary school music, and one in simple harmony. (316. 1909-10:212.)

In the fall of 1910, the musical interests of North Dakota University were reorganized. The courses offered were harmony, history of music, methods in teaching public school music, and a course in high school music offered in connection with the model high school.

The Carney song contest between classes was introduced, the prize being \$50.

No private instruction was included, such lessons being procurable in a local conservatory, or under private teachers.

Organizations consisted of a male quartet organized in 1906, a band organized 1904, girls' glee club 1909, a university mandolin and banjo club organized in 1902, and an orchestra organized in 1906, which developed into the Grand Forks symphony orchestra in 1910. (317.)

Correspondence shows that the university gives both entrance credit, and credit toward a degree. The present courses are harmony, history of music, methods, principles, appreciation and sight reading each semester. Band, orchestra and glee clubs, for two hours a week receive a half credit each semester.

Except for the course for supervisors, the work is cultural. No extra fee is asked for class work, and no private instruction exists. Correlation is made with the art department, and the university hopes ultimately to establish a "school."

From an enrollment of forty-one in 1910, the department has grown to one hundred sixty this year.

Extension work exists in the form of lecture recitals, male quartet, mixed quartet and orchestra, the purpose being educational. More elaborate plans are anticipated for supplying directors in several communities.

North Dakota feels that the greatest need is thoroughly prepared teachers or leaders, and that county and state competitive festivals would improve the present system. (446.)

#### SOUTH DAKOTA.

The earliest library catalog of South Dakota University shows a music department in 1890. UNIVERSITY OF SOUTH DAKOTA Since correspondence shows the present department to be twenty-five to thirty years old, 1890 is approximately its beginning. "Symmetrical and thorough education" was offered in piano, organ, voice, theory and history of music. Piano study

was divided into preparatory, collegiate and advanced courses, with class instruction in the earlier stages, verging to private lessons in the advanced work. Theory and history of music were required of all who took a diploma. Piano and organ candidates for diploma devoted at least two years to harmony and composition. Fees for vocal study were \$35 yearly, for organ \$60, piano being \$25. (319. 1890-91:50.)

The next year, the music department became the South Dakota College of Music. A post-graduate course in piano was put in for the development of methods in teaching. Candidates were required to give lessons in the preparatory department. The course gave a teachers' certificate. (319. 1891-92:18,37.)

Church organ playing was added in 1892. Music was further elective in junior and senior years, with credit toward a degree. Students were encouraged to take college work with music studies.

Piano graduation required six grades of piano study, two years' chorus, two years of harmony and musical composition, two terms of history of music, and a knowledge of English, modern language, algebra, a year of ancient, mediaeval and modern history, and a course in acoustics. Organ graduation required a similar course, voice course being four years. (319. 1892-93:22.)

In 1895, the department opened up with an enrollment of thirteen, and was suspended for the year. (319. 1895-96:50.) This was during the financial stringency following the year of 1894, when drouth caused a failure of crops.

In 1897, history and theory could count for credit toward a degree, if taken by one not ranking below a sub-freshman. Public recital for graduation was mentioned as customary by this time. (319. 1897-98:21.)

A teachers' certificate required five grades of applied study and two years of harmony, musical form, history of music and chorus.

Ensemble playing was added in 1898 (319. 1898-99:33), cornet study the following year (319. 1899-00:35), developing into a brass department in 1900. (319. 1900-01:46.)

A course for diploma and an artists' course for bachelor of music were offered in 1901. The first required through composition, about two years, the second required two additional years.

The school had begun to increase again and new quarters were sought. (319. 1901-02:65.)

For 1903, post-graduate courses were offered in any branch. Both voice and violin led to a diploma and bachelor of music degree. Twenty-four out of the total one hundred twenty-eight credits were allowed for courses in music. From chorus, orchestra, instrumental and vocal music, two credits could be gained each

year with a maximum of eight for the four years, when taken from a combination of these four studies. (319. 1903-04:72.)

In 1908, a total of eight hours' credit was allowed for piano, violin or voice, sixteen hours being allowed for theory and history of music. Chorus, band or orchestra were allowed eight hours. For any combination, a maximum of twenty-four hours was allowed. (319. 1908-09:137.)

A public school music course was added in 1912, including a three hour course of study. (319. 1912-13:190.)

The present faculty includes seven instructors in purely musical subjects, with seven more listed in language and mathematics. Music is taught as part of a complete education, and at the lowest expense possible. The courses offered are musical theory and history, pianoforte, stringed instruments, voice, organ and wind instruments.

One hour credit a semester with a total of eight, are allowed for piano, violin or voice, a total of sixteen hours being the maximum for theory and history of music. Eight hours are allowed for chorus, band or orchestra. Not over twenty-four hours' credit is allowed for any combination of music studies. A certain amount is further allowed for credit gained in the college of music by high school students.

Theory includes harmony, harmonic analysis, music form and elementary homophonic composition, advanced harmony, counterpoint, canon and fugue, music history and aesthetics.

Work completed in piano to the end of the sophomore year gives a teachers' diploma, and requires a recital. The bachelor of music degree requires two more years, besides three years of English, algebra, and two years of French, German or Italian. Violin and voice offer the same diplomas and degrees as piano study. Lessons are given in organ and wind instruments, and a year course in public school music.

Tuition for a semester in piano is \$23 to \$32, voice \$28, violin, viola or 'cello \$25, and theoretical courses \$6. (319. 1913-14:174,266.)

The attendance for the successive years was as follows:

	Music	College total		Music	College total
1890-91.....	69	371	1900-01.....	72	398
1891-92.....	51	251	1901-02.....	61	404
1892-93.....	50	281	1902-03.....	..	..
1893-94.....	36	232	1903-04.....	69	382
1894-95.....	34	291	1904-05.....	77	458
1895-96.....	13	292	1905-06.....	85	381
1897-98.....	61	410	1908-09.....	130	454
1898-99.....	49	345	1909-10.....	115	445
1899-00.....	48	384	1912-13.....	91	424
			1913-14.....	111	421

**Dakota Wesleyan University** has a school of music with six instructors. The aim is to educate both practically and liberally. Music students are expected to take a music course and college work combined.

Four departments exist, the preparatory, normal music department giving a teachers' certificate, the collegiate offering degree of music graduate and a public school music department.

Instruction is offered in all applied branches. A literary-musical course has been organized. The normal course requires three years' study, the collegiate being four years in length, and a complete training.

Normal training and college combined require harmony, ear training, ensemble, sight singing, applied music, musical forms, principles of interpretation, single and double counterpoint, normal piano methods and psychology, with college work each year. In the literary-musical course, music is substituted for a fourth of the college course.

Tuition a semester in piano is \$34 to \$45, voice \$45, violin \$34, theoretical classes \$1.50 to \$12 a semester.

The course for all music students is as follows:

1st year	2d year
Elements of music	Harmony
Sight singing	History of music
Ear training	Musical forms and principles of interpretation
Piano classes	Ear training
College study	Ensemble (piano and strings)
Ensemble (piano)	Solo piano classes
Applied music	College study
Harmony	Applied music
3d year	4th year (For collegiate students only)
Counterpoint	Canon and fugue
Musical form and analysis	Instrumental and vocal composition
Advanced history of music	Analysis and higher musical forms
Solo piano classes	Solo piano classes
Ensemble (string and accompaniment)	College study
Normal piano methods	Psychology and its relation to music
Applied music	

The music attendance is two hundred thirty, total college enrollment six hundred fifty-five. (320.)

**Huron College** has a school of music established for serious study. Eighteen rooms, sixteen pianos, ten being bought in two years, form the necessary equipment. A strong feature is a normal department with training classes for children. A preparatory, intermediate, graduate and normal training department are offered. The graduate course requires two years, and includes ear training, harmony and musical history in the first year; ensemble, harmony, harmonic analysis, and form analysis in the second year. A year of practice teaching is required of candidates for the teachers' certificate.

Tuition a semester in voice is \$18 to \$27, violin \$27, theoretical subjects \$15, normal department \$7.

The music total is sixty-six, entire college attendance three hundred ninety-eight. (381.)

Besides the State University, Dakota Wesleyan University and Huron College, South Dakota has the following colleges which maintain music departments: Augustana College, Columbia College, Eureka College, Freeman College, Lutheran Normal, Northern Normal and Industrial School, Pres-

entation Academy, Redfield College, School of Mines, Sioux Falls College, State College of Agriculture and Mechanic Arts, State Normals at Spearfish and Springfield, St. Mary's Academy, Ward Academy, Wessington Springs Academy and Yankton College.

The total music registration of the state in 1912, including that of the first three institutions, was seven hundred ninety-seven, five not reported, the usual attendance being about seventy-five. Total student registration of the same colleges was four thousand one hundred seventy-two, one not reported. Thus 19 plus per cent take musical studies in college, which is less than is actually true, since five did not report music enrollment. (60. 1912:90.)

#### NEBRASKA.

In 1877, the Nebraska University catalog had a vocal and instrumental teacher on the faculty, UNIVERSITY OF NEBRASKA with the following note inserted: "Instruction is given in vocal and instrumental music—tuition is \$30 a year." (322. 1877:8,48.)

In 1880, a "director of the musical conservatory" was listed among the faculty members. The school was "created at the last meeting of the board of regents." Instruction was to be given in classes of three to four, or privately. Four in a class, piano tuition was \$6, for private lessons \$12. Voice tuition was \$7.50 in a class of four, \$15 for private study, sight singing was \$1.50. A vocal class in the elements of music was free to all. Band training was introduced.

The conservatory was established to obtain "a superior and economical means for attaining a true musical education." (322. 1880:8,21,23.)

The following year, there were three teachers. Voice was emphasized as of great value to health and muscular development. Thorough bass and harmony were introduced in class at \$7.50 to \$10 for ten weeks' study. There were also classes in musical notation and chorus at \$1.50 a semester. (322. 1881-82:38.)

In 1883, violin was added. (322. 1883-84:22.)

The following note appeared in the catalog of 1884: "This department was established five years ago, but the work has been suspended for some time. It is hoped that its revival under the recently appointed instructors will be appreciated and supported by those interested in this important branch of education. In this age when everyone is, or pretends to be musical, it is well to remember that music is not a mere ornament, and that a superficial knowledge is worse than none at all. Good work cannot stand upon a poor foundation."

Instruction was offered in piano, voice, organ, choral singing, and theory, including harmony, counterpoint, canon, fugue, form, composition and instrumentation in class or privately. (322. 1884-85:53.)

In 1885 came the announcement of the "school of art and

music in which, pending the opening of the college of fine arts," instruction was given in vocal and instrumental music. For the first time, piano had a four year course outlined. An organ and a voice teacher was provided, as well as one for the violin, if desired. (322. 1885-86:27,74.)

In 1887, the hope of a college of fine arts was mentioned again, when music would be placed upon a basis with other studies. (322. 1887-88:90.)

Violin, harmony and counterpoint were offered in 1888. (322. 1888-89:8.)

A University School of Music was opened up the fall of 1894, being a private corporation, with a university affiliation. Elementary instruction was given in harmony and theory of music, with opportunity for lessons on the piano, violin or in voice. (322. 1893-94:40.)

In 1895, appeared the following notice: "There is affiliated with the university, a school of music, where, pending the opening of the college of fine arts, instruction is given in every grade of vocal and instrumental music." (322. 1895-96:26.)

This statement appeared in 1896: "It is not yet possible to open the college of fine arts, but the university has provided means for the necessary encouragement in music." (322. 1896-97:235.)

In 1897, three-fifths credit was allowed for two years in chorus training, while applied music could be carried as an elective after three years' university work. (322. 1897-98:152.)

The following year, besides chorus credit, one year of band training gave one-fifth credit, the applied branches and theoretical study of the conservatory being on a credit basis as before. (322. 1898-99:226.)

In 1900, only one conservatory course was allowed in any given semester. (322. 1900-01:195.) In 1901, an hour credit was given for each year of chorus. (322. 1901-02:203.) An hour credit was given for third and fourth year band training in 1902. (322. 1902-03:216.)

The conservatory courses were removed from the university schedule in 1904 (322. 1904-05:279), leaving only chorus training, but were reinstated in 1905. (322. 1905-06:263.) All connection was severed with the school of music in 1910, the credit for chorus and band remaining the same, since both were an integral part of the university. (322. 1910-11:159.)

Owing to the fact that Lincoln has superior conservatory advantages, there being six in the city including the suburbs, the university has not built up its own chair of music.

A strong attempt is being made to organize such a department.

Six piano and violin teachers have accredited pupils, four credits being allowed of one hour each. Twelve students receive

credit in this way, the teachers in no way connected with the institution. The aim is cultural.

Chorus and glee club are allowed a maximum of four hours' credit each. Credit is given both toward a degree and for entrance, and the subject ranks with other studies. This year, a minor in music from another institution will be accepted on the graduate teachers' diploma. Chorus training gives one credit each semester, while a band is maintained as part of the battalion. The male glee club offers no credit. (448. 322. 1913-14:50,518.)

Nebraska Wesleyan University has a conservatory employing ten teachers. The subjects offered are piano, voice, NEBRASKA WESLEYAN UNIVERSITY violin, organ, theory, history of music, ear training, normal training for music teachers, chorus and glee club training, band and orchestra practice, acoustics and public school music.

An undergraduate diploma may be won by completing grade five in piano, grade two in harmony, and grade one in history of music, with a small public recital. The graduate diploma requires grade six in piano, grade three in harmony, and history of music in full. Post-graduation and bachelor of music degree require grade seven in piano, harmony and simple counterpoint in full, with a public recital of difficult compositions.

Violin offers the same three diplomas, with the necessary substitution of violin instead of piano. Proficiency in piano must be shown, however.

Voice requires only through grade two in harmony for the post-graduate course, and history of music in full, with a public program. Some skill in piano is required.

Organ diplomas make practically the same requirements as piano.

A theoretical course is given consisting of harmony, simple, double and quadruple counterpoint, canon and fugue, form and instrumentation. Courses in musical pedagogy for teachers are offered in all the applied branches. A music teachers' certificate is given in place of a diploma of graduation, to those who fail to give a recital. A certificate of proficiency is given for completion of grade three in harmony, history of music in full, and no recital.

The tuition a semester in piano is \$40 to \$72, voice \$44 to \$54, violin \$54, organ \$60, band and orchestral instruments \$20, theory \$12 to \$18.

The music enrollment in 1912 was two hundred ninety-one. (326.)

Union College has a conservatory of music offering the following courses: UNION COLLEGE Artists' piano course, organ, voice, violin, normal music course. In order to graduate, a student must finish one year of German, a full course in the science of music (including two years of harmony, two years of musical history and theory, and one year each of counterpoint and composition), solfeggio, choral practice and applied music. A minor must be studied also, and a public recital given. A certificate is granted for the completion of the sacred organ course.

The outline for the piano course includes piano, an applied elective, course in science of music, solfeggio and choral practice, forty-five units in all. The course for voice, violin, organ and normal course are practically the same. The artists' course is a post-graduate department. Instruction is offered on the viola, 'cello, cornet, guitar, and mandolin.

Tuition is \$9 to \$18 a term in applied branches, \$2 for classes in theory. (323.)

Cotner University has a school of music with four teachers on the faculty. COTNER UNIVERSITY A graduate of Cotner conservatory may receive fourteen hours' credit toward the A. B. degree, but no additional credit can be given in the junior and senior years.

The courses include piano, voice, organ, violin, musical history, harmony and public school music. Only one musical elective is allowed in any one term.

A certificate of proficiency showing the advancement may be awarded after a satisfactory examination. A teachers' certificate is given for completion of the theoretical work and two other studies, with the required literary work. The requirements for graduation are one and one-half years of harmony, two terms of ear training, one year history of music, one year analysis and form, history of music, sight singing and ear training.

The tuition for piano a semester is \$24 to \$40, voice \$36, violin \$32, theory in class \$10 to \$20.

The attendance in the music department was eighty-four in 1911, entire college registration being three hundred forty-four. In 1912, the music enrollment increased to one hundred fourteen. (324. 325.)

Hastings College has a conservatory with two teachers, offering piano, voice, harmony, counterpoint, advanced counterpoint, HASTINGS COLLEGE history of music, analysis, theory and ear training. Graduation requires a recital from memory.

Piano tuition a semester is \$34, voice \$20, theory in class \$5, for each study. (327.)

Doane College has a department of music employing four teachers. The courses include piano, violin, voice, organ, harmony, counterpoint, composition, history of music and public school music.

The outline of study requires the following credits for bachelor of music:

Entire music course		History	5 units
English	10 units	Biblical literature	4
German or French	10	Economics	4
Mathematics	9	English literature	4
Physics	8	Psychology	4
Evidence of Christianity	3	Ethics	3

A music diploma requires thirty points high school credits, the entire piano, violin or voice course, and four years in theory and history of music. The two year course in harmony comprises the preparation for public school music teaching.

Not over twenty-one units in music may be counted toward the A. B. degree.

Tuition in organ is \$1.50 a lesson, piano 50 cents to \$1, voice 65 cents to \$1, violin the same, theory in class \$3. (328.)

Creighton University has an orchestra and band organized in 1906, a mandolin and glee club organized in 1885. A vocal CREIGHTON UNIVERSITY and instrumental teacher appears upon the faculty list. (329.)

Grand Island College has a school of music, requiring a four year course for graduation. Piano graduation requires harmony, GRAND ISLAND COLLEGE history of music, physical culture, and two years of high school work. The work is divided into preparatory, academic and collegiate. A post-graduate course requires a recital.

Both voice and violin require a four year course for graduation, similar to the piano department. Candidates must have two years of English, two of French, German or Italian, one of history, two of rhetoric, composition and literature, history of music and harmony completed, and physical culture one year.

Tuition a semester in piano is \$20 to \$57, voice the same, violin \$38. (330.)

Luther Academy has a school of music with two teachers. Theory includes harmony, counterpoint, orchestration, musical LUTHER ACADEMY analysis and history. Applied branches include piano, voice, violin and organ; other studies are ear training, sight reading, psychology and a teachers' course.

Tuition in piano, organ or voice a lesson is 50 cents to 75 cents, harmony (four in a class) 25 cents.

The enrollment in music was one hundred thirty-five in 1907, entire college roll being three hundred one. (331.)

## KANSAS.

The earliest catalog available for the University of Kansas is 1890, at which time it had a well established, active school of music. Courses were offered in piano, voice, harmony, counterpoint, history of music, elements of form and instrumentation, lectures on art, science and aesthetics of music, and choral classes. The object was (1) to furnish instruction in all branches to amateurs or professional, (2) to combine music and college work, (3) to train teachers.

By act of the legislature in 1889, musical instruction was free to all who passed the admission requirements, which consisted of elementary harmony equivalent to twenty lessons, and piano with the ability to play Cramer, and Bach's Two and Three Part Inventions.

The course in 1890 led to graduate in music. Unless the candidate took the full amount for both years, junior and senior, he became irregular and had to pay rates for lessons.

The junior year included piano, voice, harmony, English and seminary, (lectures, criticisms and talks on teaching.) The senior year included piano, voice, counterpoint, elements of instrumentation, outlines of musical forms, English and history of music.

Courses were outlined for organ, voice and violin, with the expectation of giving a diploma the following year in each. A graduate course in church music was also in preparation. Students were urged to take one college study. (332. 1890-91:79.)

Interpretation, conducting and flute were added in 1891. Italian, French, German, elocution, dramatic art, English and those branches of mathematics, natural science, history and philosophy that bear most intimately upon the fine arts, were introduced into the courses, all the latter to be made collegiate as soon as possible.

For graduation, a thesis or an original composition and a recital were required. (332. 1891-92:90.)

In 1892, a four year collegiate course offered a bachelor of music degree. German, Italian and acoustics were added.

The artists' course in voice, one year in length and giving the above degree, required entrance equivalent to three years' preparatory work in voice and piano, freshman English and elocution. The artists' course study proper included voice, oratorio, English, Italian, German, history of music, seminary for piano and voice, harmony, graduating thesis and a recital.

Entrance requirements for violin course for degree were etudes from Fiorillo and Kreutzer, junior harmony, three years of piano and freshman English. The year of study consisted of violin, counterpoint, instrumentation, English, Italian, German,

history of music, outlines of music forms, seminary, ensemble playing, graduating thesis and a recital.

A two year normal course in piano was the same as the artists' course, omitting the second year piano, the admission requirement being the same. Graduate in music was given at the end of the course.

A post-graduate course was outlined for piano and violin. (332. 1892-93:44.)

By 1893, the school of music required for admission in all courses, physical geography, United States history, general history, English composition, rhetoric, harmony and piano.

A three year course was given in piano, voice, violin and organ, and a normal course of two years. A new two year course of public school music was introduced. The first year included tones and rhythm, intervals, solfeggio in two and three parts, methods in the grades, the second year being private lessons in the grades.

The course of study for the bachelor of music degree was as follows:

1st year	2d year
Piano	(Same as 1st year, adding:)
Technic	German
Voice class	Elocution
Contrapuntal harmony	2d semester
English	Harmony becomes composition
Seminary	
Physical training	
Recitals and ensemble	
3d year	4th year
Piano	Piano
Composition	Aesthetics
Seminary	Composition
German	Recitals and ensemble
Recitals and ensemble	
2d semester	2d semester
Mythology and archeology added	Piano
	Composition
	Acoustics
	History of music
	Thesis or original composition
	Recital

Voice, violin and organ each had a similar course, voice requiring less theory and more language, organ exacting more piano than did the voice course. (332. 1894-95:50.)

In 1896, the courses of study were differentiated into collegiate and artists' courses, the latter requiring higher specialization, both in theory and performance. Composition was emphasized. (332. 1896-97:55.)

In 1898, admission to all courses in the school of fine arts included civil government, algebra one and one-half years, geometry, physics, English and foreign language two years. (332. 1898-99:61.)

Besides the differentiation into two courses already spoken

of, a two year collegiate course was added in 1899, chiefly for teachers. (332. 1899-00:89.)

By 1900, theory courses were put in the course of study, as well as applied music. (332. 1900-01:157.)

By 1904, the normal class was required of all music students. It consisted of lectures on methods for teaching, papers and discussions, and a study of systems in use in the schools. Once a month, it was devoted to a discussion of current events. (332. 1904-05:241.)

In 1905, an added piano grade was open only to graduates of the artists' course, and gave master of music degree. Only students were admitted who had studied senior composition. The higher degree required a recital and the performance of an original work of larger form. (332. 1905-06:261.)

'Cello was added to the degree course in 1906. (332. 1906-07:257.)

By 1910, the faculty numbered twelve instructors, while twelve more gave work in German, drawing and painting, Greek, English language and literature, physical education, physics and expression.

Entrance requirements were twelve units, including two and one-half units in mathematics, three in foreign languages, one from physical science, and two and one-half from another group, all of which were listed for choice in the catalog, and admitted of a wide range. Added requirements were the ability to play fourth grade in piano, in violin, Wichtl Book I., and Kayser 36 studies Book I. The courses enumerated as they were added each year, appeared also in 1910.

The studies were free, but with the provision that those who fall behind and thus become irregular, must pay the usual fees. The instructors received only part pay from the state, the rest being made up from the tuition of music students.

The rates were as follows in 1910:

First year piano a semester	\$50,	voice	\$62,	violin and 'cello	\$50
Second year	55,		62,		50
Third year	67,		62,		62

The fourth year was identical with the third in rates for non-residents, free to residents of Kansas.

The bachelor of music degree in piano requires the following course:

1st year		2d year	
Piano		Duplicates 1st year	
Technic		Normal class added	
Harmony		Voice	
English		Free-hand drawing	
Physical education		Expression	
History of music		German	
Recitals and ensemble		French	
	Select one	Italian and Spanish	
		Teaching materials	

	3d year	4th year
Piano	Piano	
Composition	Canon and fugue	
Counterpoint	Recitals	
History of music	Thesis	
English	English, optional	
Recitals	Composition	
Voice		
Select one	Drawing and painting	2d semester
	Expression	Instrumentation
	German, French, Italian,	Composition
	Spanish	Teaching materials
	2d semester	
	Acoustics added	
	One selected from bracketed electives	

The organ course leading to degree is a three year course added to first year piano course, only substituting organ for piano in the last three years. A similar substitution is made for violin or 'cello. The two year collegiate course equals the first two years of the four year course. The master course represents the highest grade of proficiency in the school. (332. 1909-10: 257. 1912-13:269.)

A tabulated summary of attendance for the several years is as follows:

	Music enrollment	College total		Music enrollment	College total
1890-91.....	63	474	1900-01.....	110	1,154
1891-92.....	109	981	1901-02.....	93	1,233
1892-93.....	184	1,038	1902-03.....	112	1,294
1893-94.....	114	1,232	1903-04.....	90	1,319
1894-95.....	126	1,260	1904-05.....	109	1,446
1895-96.....	144	895	1905-06.....	167	1,706
1896-97.....	150	1,004	1906-07.....	173	1,786
1897-98.....	162	1,062	1907-08.....	183	2,063
1898-99.....	176	1,087	1908-09.....	201	2,110
1899-00.....	98	1,150	1909-10.....	209	2,303
			1913-14.....	163	...

After 1899, the fine arts school was listed together; practically all but a small per cent were music students, however.

Both entrance credit and credit toward a degree are given, one unit out of fifteen for the former. A chair of music has existed since 1877, and the credit ranks with other subjects. The work is cultural in college, professional in the school of fine arts. Thirteen teachers are employed in offering the instruction.\* (449.)

Baker University has possessed a professor of music since the founding of the school in 1858. Music has existed as a separate BAKER UNIVERSITY department since 1906, granting the bachelor of music degree since then.

\*"The University of Kansas has appointed Arthur Nevin, brother of the late Ethelbert Nevin, head of its department of music. He will have under his supervision all the music in the Kansas schools." (543.)

Credit toward the A. B. degree is given to the extent of twenty hours for theory, but none for the practical courses. Entrance credit to the extent of one unit is allowed "if taught in accordance with the Kansas State High School Manual." (450.)

The university has a preparatory, a certificate and a degree course, from the beginning to the advanced stage of artistic proficiency. It has well organized courses in piano, organ, violin, voice, with splendid theory and history of music. Students may specialize in theory, composition or history of music.

The courses lead to bachelor of music, certificate, supervisors' course in public school music, post-graduate and a course for regular college students.

Of the one hundred twenty hours required for the music degree, fifty-five may be so chosen as to be available for an A. B. degree. Thirty-one hours of theory are required as follows:

Harmony.....	6 hours	Strict counterpoint.....	2 hours
Advanced harmony.....	4	Canon and fugue.....	2
History.....	4	Formal analysis.....	2
Thorough bass.....	2	Elementary composition.....	2
Ear training.....	4	Musical appreciation.....	1
Harmonic counterpoint.....	2	Major subject.....	48
Minor subject.....	6	Electives.....	25

If a student majors in voice, or violin, his minor must be piano, if he majors in piano, the minor must be voice or violin. A major in organ requires a minor in voice or violin, and a second minor in piano, of twelve hours.

One private lesson of half hour with the necessary preparation is counted as a three hour course. From the thirty-five hours of electives, twenty-one must be chosen from the college of liberal arts. In addition to these requirements, a candidate for a degree must give a recital from memory during the senior year. A similar recital given in the junior year will allow three hours extra credit.

The certificate course has the following requirements:

Composition and history.....	21 hours
Major subject.....	24
Free electives.....	6

A public recital from memory gives the three hours' extra credit.

The supervisors' certificate requires the following subjects:

Harmony.....	6 hours	Musical history.....	4 hours
Public school methods.....	4	Sight singing.....	2
		Voice.....	6

Practice teaching is gained in the model classes.

The post-graduate course requires work in free composition and orchestration, and is intended primarily for graduates. Consistent specialism demands work in modern languages, physics, mathematics, history and philosophy.

A normal class in piano methods is offered for the purpose of teaching students how to teach. When necessary, the college has opportunity for preparatory work in piano, voice or violin.

The music enrollment was one hundred twenty-one in 1913, college total five hundred fifteen.

Piano tuition a semester is \$29 to \$45, voice is \$39 to \$45, organ one lesson \$25, violin or orchestral instruments \$39, theory \$12.50. (333. 1913:81.)

Ottawa University has a department of music under the school of fine arts. The college offers two courses, the diploma and the OTTAWA UNIVERSITY degree course. For the latter, fifteen entrance units are required. The preliminary piano course must have been completed. (335. 1911-12:82.)

A major must be selected from piano, voice, violin or organ for the degree. The course of study is as follows:

1st year	2d year	3d year
Modern language	Modern language	Modern language or English
Harmony	Harmony	Counterpoint
Applied music	Applied music	History of music

Theory  
Applied music

Two years of piano are required of voice and violin students. The diploma course has the following studies:

1st year	2d year	3d year
English	English	German
History	Harmony	Applied music
Harmony	Applied music	History of music
Applied music	History of music	Theory

Only one year of harmony is required of vocal students. A piano knowledge is required of voice or violin candidates.

The last music enrollment was one hundred eleven, college total three hundred eight. (335. 1913-14:76,99.)

Tuition in piano is \$24 to \$40, voice and violin the same, theory in class of four being \$10 to \$18, according to the subject. (335. 1911-12:82.)

Oswego College for women has a department of music with a seven year piano course. The violin course has a similar standard.

**OSWEGO COLLEGE** A certificate of proficiency is given at the end of the fourth year, at the end of the fifth or sixth year a teachers' certificate or diploma in music, at the end of the seventh year an artists' diploma, to the student who presents concertos and solos from the schools, in the various stages of development, and who has, in addition, marked ability.

The teachers' course includes harmony and ear training; the diploma course requires harmony, analysis, simple counterpoint, in two, three or more voices, and composition in the smaller forms, both vocal and instrumental. The artists' diploma includes counterpoint and composition, canon and fugue, larger composition forms, and treatment of orchestral instruments.

All students must take history of music. Two years of piano are required of voice students.

Fifty-two students were registered in music in 1912.

Piano tuition a year is \$70, violin \$60, voice the same. (336. 1913:40, 54,57.)

**WASHBURN COLLEGE** Washburn College offers a course of theory in the school of fine arts, besides instruction in piano, voice, violin and organ. Credit for chorus, glee club or orchestra is given at the rate of one hour for thirty-two hours of actual practice in any one of the organizations. The total amount of such credit may not exceed two hours.

The piano course is as follows:

ELEMENTARY (One year)
Piano
Solfeggio and dictation
Musical history
English
Physical education

INTERMEDIATE (One year)
Piano
Solfeggio and dictation
Harmony
English literature
Sight playing

(Advanced)	
JUNIOR	SENIOR
Piano	Piano
Harmony	Theory
Sight playing	Normal
Normal concert department	Recital
2d semester	Counterpoint
Harmonic analysis	
Ensemble	

Organ, violin and voice duplicate the above course with the necessary substitution in the major applied course.

The bachelor of music degree requires at least two years after graduation. Special students who finish a course in applied music receive a certificate, harmony being required. A normal class for teachers requires two years. The public school music course requires one year and includes methods, piano, voice, solfeggio and harmony.

Rates for piano lessons a semester are \$27 to \$40, voice the same, organ and violin \$40 to \$54, classes in theory \$10 to \$20, private lessons in applied study \$36 to \$54. (337. 1912-13:64,105,119.)

Kansas Wesleyan University has a department of music with thorough and systematic education in the theory and KANSAS WESLEYAN UNIVERSITY practice of music. Piano has six grades, and is regarded as fundamental for all lines of music. Voice has five grades, violin has a preparatory, intermediate and advanced course.

Graduation requires a recital from memory, and an examination in rudiments, theory, history of music, harmony and such branches as are essential to a good understanding of the subject.

Suitable diplomas and certificates are given, according to the course of work completed.

Additional instruction is offered on the mandolin, guitar, and all the brass instruments. Composition and counterpoint are offered also.

Tuition in violin study for ten weeks is \$30, piano or organ \$18 to \$20, theory in class \$10.

The music attendance was one hundred thirty-one in 1909, college total being one thousand three hundred sixty-one. (338.)

Fairmont College has a school of music employing five teachers. Completion of the fourth grade gives a certificate. Graduation requires an applied study, two harmony courses and FAIRMONT COLLEGE a program. A voice graduate must have two years of piano and two courses in French and German. The fourth grade certificate requires sight reading, memorizing, technique, musical history and one course in piano.

The full list of courses includes organ, piano, voice and violin (each five grades), harmony, counterpoint, composition, guitar, banjo, mandolin, wood and brass instruments.

Music enrollment is seventy-one, college registration two hundred fifty-three.

Piano tuition for ten weeks is \$12 to \$20, voice \$15 to \$30, violin \$20, organ \$30. (339.)

Midland College opened a department of music "to meet the growing demand for thorough instruction in vocal and instrumental music." College credit is granted for music in all but the freshman year. Courses are given in piano, violin, voice, cornet, theory, harmony and history of music.

A candidate for the teachers' certificate must take theory, history of music and such studies as prepare for teaching. In addition to music, each student must take two college studies. Both the diploma and certificate require English, history and French or German.

The tuition a semester for piano or organ is \$25, voice \$18.50, theory \$9.25.

The music enrollment is one hundred thirty-nine, college total being two hundred seven. (340.)

St. Benedict's College has a department of music offering piano, violin, flute, clarinet and cornet. The rates for piano lessons and use of instrument are \$21, for violin \$15, other instruments \$10. (341.)

Mt. St. Scholastica's Academy for young ladies offers training in piano, organ, voice, violin and guitar. Tuition for MT. ST. SCHOLASTICA'S ACADEMY five months in piano with use of instrument is \$25, voice the same, violin \$20. (342.)

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## CHAPTER VI.

### WESTERN DIVISION.

#### MONTANA.

In 1895, the University of Montana had a department of music, offering vocal and instrumental UNIVERSITY OF MONTANA music, harmony, theory and ensemble, piano being the chief study.

During the year of 1899, such artists as Godowsky, Max Bendix and Jennie Osborne were brought by the university. (343. 1895-96:42,47.) The fees were \$6 a month.

By 1903, a violin teacher was added to the department. (343. 1903-04:5.) Orchestra practice was given the following year. (343. 1904-05:64.) In 1907, elementary harmony and lectures on history of music represented the theoretical side, and had become fairly established.

By a resolution of the faculty, March 30, 1908, eight credits were allowed for music as a free lecture. No credit was considered for preparatory work. Piano study had to be above Czerny's Velocity Studies. Violin preparatory included Hermann's and Dancla's Studies and below this grade. (343. 1907-08:57.)

In 1912, the courses included instrumental and vocal music, piano, voice, violin, orchestra, glee club, sextet and a philharmonic society. Eight credits were allowed for music in college. The regular college courses included public school music courses, both elementary and advanced, piano and violin.

Tuition was \$20 a semester for piano or violin. (343. 1911-12:133.)

The summer school of 1914 offered courses in piano, voice, public school music, sight singing (preliminary work in ear training, tone thinking and notation, recommended to public

school music teachers), a complete course in theory, harmony and public school music methods, each of the studies allowing one semestral credit. (345.)

The enrollment for the several years was as follows:

	Music enrollment	College total		Music enrollment	College tota
1896-97	44	176	1903-04	46	313
1898-99	54	206	1904-05	50	283
1899-00	49	173	1905-06	27	289
1900-01	41	235	1906-07	45	383
1901-02	42	236	1907-08	33	291
1902-03	34	302			

College of Montana has a school of music "being especially strengthened as the college recognizes the importance of music in COLLEGE OF MONTANA acquiring a liberal education." The courses are so arranged that a student can combine music with any other study or department, and on completing the desired work receive a bachelor of music degree. In the junior and senior years, advanced music is one of the electives offered, credit being given for acceptable work in history of music, theory and harmony.

The courses include piano, organ, voice, theory, history of music and stringed instruments. Candidates for a degree must take harmony, counterpoint, acoustics, analysis, etc.

Tuition in piano or voice for a term of twelve weeks is \$24. (346.)

#### WYOMING.

The University of Wyoming was opened in 1887. The earliest catalog in the library, 1896, UNIVERSITY OF WYOMING shows a course of five grades offered in piano, with a tuition of five dollars for eight lessons. (347. 1896-97:104.)

An appended note in 1898, states that "the school of music is the only department of the university not supported by the state, but is a private enterprise supported by tuition." (347. 1898-99:64.) Possibly for this reason, music disappeared from the courses during the next few years of financial stress. (347. 1891-1903.)

The department was reinstated in 1903, still on a private financial basis. Instruction was offered in piano and voice. A certificate was given for special work, and a diploma for finishing the course. The piano included a preparatory and a four year college course, the latter being a three year study. (347. 1903-04:104.)

In 1904, it became the Wyoming State School of Music. Courses were added in theory, harmony and history of music.

A further enlargement in 1908, was the addition of organ, violin, brass instruction, clarinet and flute. Seven teachers were employed instead of a single instructor. (347. 1908-09:153.)

At the present time, the department is similar to the college of liberal arts, the same college entrance being required. Not

over six hours in orchestra or glee club may count toward a degree.

The course of study is as follows:

1st year		2d year	
Elementary harmony	2 hours	Harmony	2 hours
History of music	2	Advanced history of music	2
Ear training	1	Applied music	2
Applied music	2	English	3
Education	3	Electives	6
English	3	Physical training	1
Electives	2		
Physical training	1		
3d year		4th year	
Harmonic analysis	2 hours	Musical form	2 hours
Counterpoint	2	Applied music	4
Applied music	2	Electives	10
Piano pedagogy for pianists, normal course for voice students	2		
Electives	8		
		(347. 1914:40,200.)	

The enrollment was as follows:

	Music	College total		Music	College total
1896-97	13	118	1903-04	No courses	
1898-99	23	185	1904-05	21	205
1899-03	No courses	...	1914	9	423

#### COLORADO.

The University of Colorado opened in 1877, with two teachers and forty-four pupils. In 1885, a UNIVERSITY OF COLORADO note was inserted in the catalog to the effect that special attention would be given to preparing students of the normal, for teaching music in the schools of the state. A conservatory of music had the following courses: Parlor music, church music, oratorio chorus work, orchestral and band training. (348. 1885-86:12.) Graduation required about three years.

The conservatory disappeared the following year, and no mention was made of the subject. (348. 1886-87:14.)

By 1888, classes in singing were formed, and a chorus organized for the purpose of studying the classics. (348. 1888-89:15.)

In 1893, the courses included outline of theory and history, material of composition, polyphonic composition, homophonic composition, history, aesthetics, and pedagogics of music, historical recitals, sight singing and glee club. (348. 1893-94:68.)

The Colorado School of Music was organized in 1894, not as a department of the university, but for the purpose of advancing musical culture in the university. The school was under the auspices of the "society for the advancement of music," the university professor of music being a member of its board.

Courses were offered in piano, voice, organ, violin, sight singing, glee club and chorus, and theory including the same courses as in 1893. (348. 1894-95:40.)

The conservatory flourished until 1900, when it ceased to exist. The glee club, choral society and philharmonic society were listed in the university instead of the conservatory after 1900. College courses included history of music, theory, analysis, sight singing, material of composition, polyphonic and homophonic composition. (348. 1900-01:80.)

By 1910, canon and fugue, composition, orchestration, history of music, aesthetics and philosophy of music were put in the graduate school. (348. 1910-11:155.)

At the present time, the courses in the college of liberal arts include harmony, counterpoint, canon and fugue, composition and orchestration, history of music, aesthetics and philosophy of music. The graduate school offers the same courses as in 1910. Some extension work is given in music also. (348. 1913-14:112, 153,277.) The courses offered are all theoretical and no fee is required for any of the work. (451.)

Colorado College has a conservatory of music employing four teachers. Courses are offered in piano, voice, violin, organ and CLODORADO COLLEGE 'cello. Daily lessons are given in harmony, counterpoint, orchestration and composition. Completion of the course gives a diploma. The music enrollment is sixty, college total five hundred ninety-seven.

Tuition in applied studies is \$35 a semester. (349.)

The University of Denver has a glee club, a quartet, an orchestra and a UNIVERSITY OF DENVER ladies' glee club. There is no activity otherwise. (350.)

#### NEW MEXICO.

The University of New Mexico was opened September, 1892.

UNIVERSITY OF NEW MEXICO The first catalog sent was in 1893, and contained this note: "The system of music taught in the university is what is sometimes known as "movable do" system, one which has obtained for many years in the public schools of many of the larger cities in the east, and everywhere with satisfactory results. Besides the teaching of the grammar of music, there is daily chorus work." The same instructor taught del-sarte, penmanship and music. (351. 1893:27.)

In 1896, mention was made that music was not a part of the university, but training was given in vocal music. Students were recommended to obtain private instruction in applied branches in some conservatory of the city. (351. 1896:45.)

In April, 1898, a conservatory was organized which was connected with the university. Piano, including three grades, was the only fully organized department, but courses were offered in

organ, voice, violin, mandolin, guitar, harmony and musical history. Three teachers were employed. (351. 1898-99:69.)

The next year, other stringed instruments, counterpoint, musical form, orchestra and musical kindergarten were spoken of. A diploma was offered for graduation. (351. 1902-03:37.)

In 1903, extension work was attempted by sending the Gamble Concert Company out over the state.

Graduation required one year of harmony and one semester of history of music. Theory included harmony, counterpoint and composition. Violin offered six grades, piano five and voice four. (354. 1903-04:94.)

The school of music disappeared in 1904, and no further attempt was made until 1907, when an "instructor of music" appeared on the faculty list. (351. 1904-1908.)

In 1910, a "director of the department of music" and a "student assistant" were mentioned. A preparatory and a four year course were offered in voice. Theory of music, elementary harmony and notation were included. The collegiate piano course admitted none below third grade advancement. Violin instruction could be obtained by arrangement with a certain private teacher, a pupil of the Boston Symphony concert-master. (351. 1910-11:4,77.)

Public school methods were added in 1911, a year in length, one semester being devoted to harmony. (351. 1911-12:34.)

At present, besides piano, vocal courses in preparatory and collegiate work are given. Class instruction is given in theory and public school music, with credit in the preparatory department of the school of education. (351. 1912-13:88.)

#### ARIZONA.

The University of Arizona established a department of music in September, 1906, with the primary UNIVERSITY OF ARIZONA object of furnishing instruction in vocal music, especially chorus and glee clubs. A general chorus was required of all preparatory students. Training in orchestra was offered without credit. Private instruction in vocal and instrumental music was added without credit, at the rate of \$20 for ten weeks. (351. 1906-07:75.)

The following year, courses carried credit as follows: Elementary theory, ear training and chorus one unit, advanced chorus including theory, harmony and choral works two units, glee clubs and orchestra each one unit. (352. 1907-08:83.)

The instructor resigned in 1908. (352. 1908-09:8.)

At the present, the university has no department of music. Entrance credit is allowed "same as is given in accredited high schools," but none toward a degree. (452.)

## UTAH.

The University of Utah had an instructor of vocal music in 1893. (353. 1893-94:4.) The next year, UNIVERSITY OF UTAH vocal music was required of all second year normal students. (353. 1895-96:67.)

By 1897, the vocal course included reading, elementary principles of voice, harmony, part singing, and was required of all first year normal students. (353. 1897-98:64.)

Supervisors for school music were added in 1901. (353. 1901-02:12.)

In 1904, a supervisor (over the nine grade training school of the university) was listed. He also had charge of practice teaching in public school music. (353. 1904-05:56.)

Theory, history and a special teachers' course were put in the collegiate department in 1906. (353. 1906-07:131.)

By the next year, all normal students were obliged to meet the necessary requirements in music before graduation. (353. 1907-08:13.)

Full credit was given for all courses in 1908. (353. 1908-09: 195.)

By 1910, the music course divided into section A, vocal study of operatic or choral works, section B, lectures on instrumentation or orchestra, section C, lectures on the history of the piano, and the methods of playing the same. Harmony, advanced harmony and history of music were offered. (353. 1910-11:175.)

An appended note in 1911, announced that "it is the desire of the school of education, to encourage the engagement of specially certified teachers, to teach music in the grades of the public schools of the state. (353. 1911-12: 179.)

In 1912, the public school music course differentiated into special preparation for the grades and the high school. (353. 1912-13:178.)

Correspondence shows that credit toward a degree is given, and entrance credit to the extent of one unit. As ranking with other subjects, music counts as a non-preparation subject in high school, and receives a half credit.

The chair of music is about fifteen years old, and offers at present elementary and advanced harmony four hours each, history (ancient and modern) two hours each, solfeggio three hours, musical form in conjunction with band and orchestra three hours.

About forty per cent of the students take music with a professional aim in view. Two instructors are employed and one hundred fifty students are registered in the department. There is extra tuition for the private work, none for class instruction. The instructor feels that the great drawback to the work is the inability to hear great masterpieces. (453.)

Brigham University has courses which extend over four years and offer a diploma. One hundred forty-four hours' credit are required for graduation in music. The department offers instruction in piano, band and orchestra practice, special band for women, harmony three hours, composition and analysis two hours, form two hours, cornet and clarinet.

A diploma requires the following credits:

Music.....	40 hours	Modern language.....	8 hours
English.....	20	Orchestra or band vocal class.	12
History, science and mathematics.....	30	Instrumental or vocal.....	38
Harmony and composition.....	10	Theology.....	24

Where special work is done in voice or on an instrument, a special certificate may be given. (354.)

The music courses in Brigham Young College are arranged to meet the growing demands for musical culture. Courses BRIGHAM YOUNG COLLEGE are offered in piano, violin, voice, theory, harmony, choir practice, band and orchestra.

The four year college course is as follows:

1st year		2d year	
Book of Mormon.....	3 hours	New Testament.....	3 hours
English.....	5	English.....	5
German or French.....	4	German or French.....	4
Voice, piano or violin.....	2	Harmony.....	2
Electives.....	6	Voice, violin or piano.....	2
		Free hand drawing.....	2
		Elective.....	2
3d year		4th year	
Old Testament.....	3 hours	Church music.....	3 hours
English literature.....	5	English, 2d semester.....	5
German or French.....	4	Voice, piano or violin.....	3
Voice, piano or violin.....	2	Electives.....	9
Psychology, 2d semester.....	6		

(355.)

#### NEVADA.

In 1911, the University of Nevada had a department of music with two classes, and eighteen students UNIVERSITY OF NEVADA enrolled in the courses. (356. 1911-12:40.)

At present, the university offers six courses, including (1) elements of music (college of education), (2) methods (for public school training in the college of education), (3) history of music, (4) harmony, chorus singing and interpretation, (6) voice in sections of four and offering no credit. The first four courses offer one credit each semester.

Musical organizations are encouraged, and include a men's glee club, women's glee club, band and an orchestra. (356. 1913-14:79,178.)

Credit is given toward a degree, and a half credit allowed for entrance. There is one instructor in the department, and the present enrollment in music courses is ninety-two, college attendance being three hundred seven. (454.)

## IDAHO.

The University of Idaho was established in 1889, and opened in 1892. The first accessible catalog in UNIVERSITY OF IDAHO the library is 1899, and shows a good department, with courses leading up to the bachelor of music degree. The entire course was free to those taking the full regular work for the music degree. To those who took only a part, a fee of \$20 for twelve weeks for applied music was charged. The fee applied also to those not sufficiently advanced to rank freshman or above.

The course for degree was as follows:

	1st year		2d year
1st semester		1st semester	
Piano	2 credits	Piano	2 credits
Algebra	4	French lyrics	4
Rhetoric and literature	4	Modern poets	4
French	4	Elective	4
2d semester		2d semester	
Piano	2	Piano	2
Trigonometry	4	Corneille, Racine, Moliere	4
Composition and style	4	Prose writers	4
French	4	Electives	4
3d year		4th year	
1st semester		1st semester	
Piano	5 credits	Piano	6 credits
German	4	German—Schiller	4
Electives	8	Electives	8
2d semester		Piano	5
German	4	German—Freytag	4
Electives	8	Electives	8

The musical organizations included a cecilian society, philharmonic club for study of piano masterpieces, glee club, ladies' quartet, orchestra, mandolin and guitar club. (357. 1899-00: 18,50,64.)

By 1901, all courses but counterpoint and composition were free to the candidate for a degree in music. The candidate was further required to give a recital, and to present a single fugue, quartet or short original composition. (357. 1901-02:46.)

By 1903, the degree course was heavier, domestic science being added in the first year, a second foreign language in the sophomore year, and history of music was included in the junior year.

By 1908, one hundred thirty-two hours were required for the degree. Acoustics had been added to the courses, while a recital was required in both junior and senior years without extra credit. (357. 1903-04:64.)

"A growing need for trained teachers of music in schools" caused the introduction of the following two year course in public school music during 1908:

1st year		2d year	
Sight singing.....	2 hours	Rote songs, sight singing.....	2 hours
Ear training.....	2	Methods.....	3
Harmony.....	2	Harmony.....	2
History of music.....	2	Child voice.....	2
Educational psychology.....	3	Theory and practice.....	2
Chorus.....	1	Chorus and conducting.....	1
Voice.....	2	Piano (tuition).....	2
School administration (2d semester)		Voice.....	2

(307. 1908-09:69.)

By 1911, regular college students could take music as an elective up to a maximum of sixteen hours' credit. Voice and violin could be elected by the candidate for the musical degree, to the extent of eight credits. The course in piano and theory entitled the student to a diploma. (357. 1911-12:104.)

By 1913, the theory course included notation, ear training, sight reading, dictation, appreciation, general theory, history of music, harmonic analysis, harmony, counterpoint and fugue. Piano and theory are the courses best worked out. The Dunning System, using the Leschetizky method for piano development, is used in the children's department. Voice has a four year course, violin, organ and cornet being offered. A string quartet, in addition to the previously mentioned organizations, all offer student training.

The public school music department aims to superintend such work in the public schools and high schools of the state, and has become a more exacting course of two years. Piano, theory and appreciation have been added.

All courses carry college credit, and any of them may be elected.

The rates for piano, voice and violin a semester are \$30, fully matriculated or regular college students being allowed 33% discount. The public school music course is \$40 a semester, and is given in classes of six. (357. 1913-14:120.)

The summary for the several years is as follows:

	Music enrollment	College total
1901-02.....	94	329
1902-03.....	68	332
1903-04.....	59	367
1911-12.....	45 (B. M. 16)	527
1913-14.....	42 (B. M. 1)	747

The academy of Idaho has a four year course in piano, violin and voice, under excellently trained teachers. The department of ACADEMY OF IDAHO music is very satisfying and popular among the student body. (358.)

#### WASHINGTON.

In 1898, the school of pedagogy of the University of Washington required the student to pass UNIVERSITY OF WASHINGTON an examination in music, which included the ability to sing easy compositions and to read music at sight. (359. 1898-99:89.)

A conservatory of music existed in 1892, offering piano, voice, violin, organ, harmony, composition and orchestration. Piano and violin each had five grades, organ offered three. A diploma in piano required one year of harmony, voice only a half year. Fees were one dollar a lesson for applied branches, harmony being twenty-five cents in class. (359. 1892:38.)

History of music, theory and practice were added in 1894. (359. 1894:54.)

The head instructor resigned the following year, and nothing existed down to 1907, when a musical course was established which offered concerts and recitals by such artists as Paderewski, Powell and Kubelik. [359: (1895-96) (1896-97) (1901-06) (1907-08) 70.]

In 1908, credit not to exceed twelve hours was allowed toward the A. B. degree, for the following courses:

Harmony	2 credits a semester
Advanced applied music	2 credits a semester
Chorus or orchestra	2 credits a year

(359. 1908-09:147.)

History, appreciation and public school music were added the next year. (359. 1909-10:164.)

In July, 1911, the board of regents formally added a department of music, and later in the year courses were formulated leading to the A. B. degree, introducing the following studies:

1st year		2d year	
Voice	8 credits	Voice	8 credits
History of music	4	Harmony	4
Choral study	2	Choral study	2
English composition	8	French or German	8
Italian	8	Physics	8
Physical training or drill	4	Physical training or drill	4
3d year		4th year	
Voice	8 credits	Voice	8 credits
Harmony	4	Musical appreciation	2
Choral study	2	Choral study	2
French or German	8	Program	6
Political science	0	Philosophy	8
		Elective	4

For instrumental degree, voice is simply replaced by another major in the above course. Two years of Latin may replace one year of French or German. Admission is the same as that in the college of arts. The candidate for a degree may receive a normal diploma by meeting the requirements of the department of education. (359. 1911-12:102.)

In January, 1913, the regents approved the organization of a college of fine arts. This allowed a bachelor of music degree in voice, instrumental music, theory, and a four year degree course in public school music as follows:

1st year		2d year	
English composition	8 hours	Modern language	8 hours
Modern language	4	Physics	8
Notation and terminology	0	Harmony	4
Ear training and dictation	4	Musical history	4
2d semester		Musical appreciation	2
Sight singing	2	Child voice	2
Elementary theory	4	(Grades)	
Folk dancing	2	Applied music	4
Applied music	4	Choral study	2
Choral study	2	4th year	
3d year		Philosophy	4 hours
Modern language	8 hours	Form and analysis	4
Political science	6	Advanced methods	4
Harmony	4	(Normal and high school conducting)	
Methods	4	Musical appreciation	4 hours
Applied music	4	Applied music	4

Candidates are advised to gain proficiency in another subject also, as there is demand for the teaching of more than one line.

Tuition in applied music is \$16 to \$24 a semester. (359. 1913-14:262.)

The summer session of 1914 offered courses in history of music, musical appreciation, public school music elementary and advanced, harmony, elements of form and normal methods for the piano, the first four courses allowing two hours' credit, harmony two and a half, and form one and a half credits. No fees were required. (360.)

**WITMAN COLLEGE** offers elective courses in music in the Witman Conservatory of Music. Only a limited amount of applied music may be credited toward graduation. Courses are offered in ear training and sight reading, harmony, counterpoint, composition, orchestration, history of music and ensemble. A candidate for the bachelor of music degree must take two years of French or German beyond the admission requirements, thirty hours in music, one complete applied branch in the conservatory, besides English and Biblical literature.

Graduation requires one hundred twenty-four hours. (361.)

College of Puget Sound has a conservatory of music employing seven teachers. Courses are given in piano, voice, violin, organ and theory from the rudiments to the bachelor of music degree. Graduation requires two or three years, or longer. Post-graduate courses are given in the four applied branches.

The bachelor of music degree requires the following credits:

Academic credits		Musical credits	
Modern language	16 hours	Harmony	6 hours
Social science	8	Counterpoint	6
English	14	Composition	4
Physics	8-4	Orchestration	4
History	8	History of music	8
Mathematics	8-4	Applied music	28
Electives	12		
Physical culture	2		
			56 hours
			76
	76 hours	Total	132 hours

Training is offered in choir, glee club and in orchestra. Tuition in applied music a semester is \$27 to \$54, for theory in class \$6. The enrollment is one hundred two in music, three hundred ninety-four in the total attendance. (362.)

#### OREGON.

The University of Oregon began instruction in 1876. In 1896, lessons were given in piano and UNIVERSITY OF OREGON voice, with classes to be formed in harmony for special music students.

An oratorio society existed, and lectures on the lives of composers were offered. (363. 1896-97:69.)

The next year, one credit a year was given in college for piano study. (363. 1897-98:78.) In 1898, this was changed to one credit in two years. (363. 1898-99:91.)

By 1902, a school of music existed, offering courses in piano, voice, violin, theory, harmony and counterpoint. These led to a diploma or a degree. (363. 1902-03:85.)

Composition was added, and regular four year courses outlined in 1904. (363. 1904-05:107.)

In 1909, a course was introduced for teachers since "the necessity of special training for teachers of music is realized." The purpose of this normal department was to give the music student a mental, musical and technical education that would fit him for teaching, with more than a superficial knowledge.

The work required was as follows:

1st year		2d year	
Piano, voice or violin.....	2 hours	Applied major, same.....	2 hours
German (Italian for voice).....	5	Harmony.....	1
Literature.....	3	German.....	4
English.....	3	English.....	3
Personal hygiene.....	0	Elocution.....	1
Physical training.....	0	Physical training.....	0
3d year		4th year	
Applied major, same.....	2 hours	Applied major, same.....	2 hours
Sight singing.....	1	Sight singing.....	1
Harmony.....	1	Education.....	3
History of music.....	1	Harmony.....	1
Psychology.....	3	History of music.....	5
Physics.....	1	Physical training.....	0
French.....	3		
Teaching music.....	1		

(363. 1909-10:188.)

A fully developed bachelor of music degree was offered in 1911. Entrance requirements must be met, and the following studies completed:

Physical training.....	0	Education.....	1 year
German.....	2 years	French.....	2
English.....	2	Italian.....	1
Literature.....	2	Physical training.....	2
Psychology.....	1		

A major in piano required two years of voice, and training in voice must be accompanied by two years of piano. (363. 1911-12:244.)

By 1913, the degree requirements were more than doubled and were as follows:

History of music	1 year	Personal hygiene	1 hour
Harmony	3	Public speaking	1
German	9	Literature	5
English	6	French	9
Psychology	3	Physics of sound	2
Physical training	2		

About third grade proficiency in the applied major was required for entrance to the course.

Piano major requires two years of voice or violin, and voice candidates must take two years of piano. College students may take applied music to the extent of two semester hours, and further credit in theory to the extent of eight semester hours is allowed toward the A. B. degree. The special course for teachers offers much the same studies as given before.

Tuition in piano or violin a semester is \$20 to \$45, harmony or public school music \$5, for non-registered students. (363. 1913-14:186,242.)

The enrollment for successive years was as follows:

	Music enrollment	College total		Music enrollment	College total
1896-97	20	478	1907-08	162	838
1897-98	34	336	1908-09	168	1,185
1902-03	116	529	1909-10	232	1,495
1903-04	138	588	1910-11	209	1,482
1904-05	93	586	1911-12	167	1,613
1905-06	108	626	1912-13	171	1,697
1906-07	97	673	1913-14	207	1,867

Correspondence shows that the subject does not rank with other studies. Both entrance and credit toward a degree are given. (456.)

Pacific University has a conservatory of music with complete courses in piano, voice, violin, notation, harmony, counterpoint, PACIFIC UNIVERSITY canon and fugue, composition and history of music. Applied tuition a semester is \$17 to \$22.50, theory in class \$4.50 to \$7.50. The summary of music enrollment is sixty-seven, college attendance one hundred eighty-eight. (364.)

McMinnville College has a conservatory offering piano, voice, organ, harmony, history and theory. The course is four MCMINNVILLE COLLEGE years, with a post-graduate department. The bachelor of music degree has the following course of study:

Applied music	4 years	Harmony	3 years
Italian and German	?	History	2
Sight singing	?	Theory	?
Accompanist course	?		

A recital is required.

The college has an enrollment of one hundred seventy-nine. (365.)

Albany College has a conservatory employing five teachers. Courses

are offered in piano, voice, organ, history of music, harmony, theory, public school music, glee club and chorus.

ALBANY COLLEGE Graduation has the appended requirements:

Applied music . . . . .	12 hours	Theory of music . . . . .	2 hours
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Harmony . . . . .	4	Public recital . . . . .	0
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History of music . . . . .	4	French or German . . . . .	?
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Applied music is \$25 to \$35, theory \$5 to \$10. (366.)

#### CALIFORNIA.

In 1907, the University of California had three courses in music, harmony, counterpoint and UNIVERSITY OF CALIFORNIA choral music, each counting one unit. (167. 1907-08:254.)

Credit was given in 1909, only upon examination, and to continue "until the schools of the state were able to give systematic training in music." (367. 1908-09:92.)

The summer session of 1911 offered tone thinking, notation, sight singing, education in music, song material, advanced sight singing and dictation, grammar grade methods, round table, high school course, musical organizations and exhibitions, history of music, harmony, counterpoint and composition. Each course gave two units of credit. (367. 1910-11:9.) The demonstration class had enrolled twenty-five children of the public school for practice. (368.)

In 1912, majoring in music required either an original composition, or a thesis based on original work in musical theory, criticism or history.

Since most teachers of the state are expected to conduct classes in music as their regular work, teaching methods for "recommendation for teachers' certificate" are given. Teachers desiring to fit for this must complete thirty units in music. Not more than one of the four courses in vocal or instrumental music may be taken in one year.

The present courses include appreciation, history of music, choral music, orchestral practice, symbols and terminology of musical notation, ear training, harmony, counterpoint, voice (laboratory fee), great symphonies, madrigal music, pianoforte, ensemble and composition.

The university does not offer technical work on instruments, and students are advised to keep up their study under teachers of the city.

Entrance credit in music is allowed to the extent of six to nine units, three taken from sight singing and dictation, three from performance, and three from history of music.

The department was reorganized in 1912. Seventeen courses are now offered of over thirty hours. Music has equal standing

## DEPARTMENTS AND CHAIRS OF MUSIC.

NONE	SLIGHT	MEDIUM	EXCELLENT
39 institutions	39 institutions	77 institutions	51 institutions
Of these, 17 are large colleges and state universities, 8 being state universities, distributed as follows:	Of these, 9 are large colleges and state universities. Of these, 5 are state universities, as follows:	Of these, 16 are large colleges and state universities, 11 being state universities, as follows:	Of these, 25 are large colleges and state universities, 14 being state universities, as follows:
<b>STATE UNIVERSITY DISTRIBUTION WITH ABOVE CLASSIFICATION</b>			
8 State universities	5 universities	11 universities	14 universities
East.....2 South.....4 Midwest.....1 West.....1	East.....0 South.....4 Midwest.....1 West.....0	Granting East.....1 South.....3 B. M. ....6 (4 B. M.) West.....4 (3 B. M.)	East.....0 South.....1 Midwest.....6 (4 B. M.) West.....4 (3 B. M.)
<b>EQUAL CREDIT</b>		<b>DOUBTFUL EQUALITY OF CREDIT</b>	
98. Distributed as follows:			66
East.....21 South.....12 Midwest.....44 West.....21 38 of these being large institutions.		Of these, 9 are larger colleges and state universities, 6 being state universities distributed as follows: East.....0 South.....4 Midwest.....2 West.....0	
23 of the 38 are state universities, located as follows: East.....1 South.....4 Midwest.....8 West.....10			

## APPLIED STUDIES AND THEORETICAL STUDY.

SCIENCE AND APPLIED STUDY	SCIENCE ONLY	APPLIED ONLY
120 institutions	27 institutions	17 institutions
These are distributed as follows: East.....15 South.....20 Midwest.....67 West.....18 Of these 120, 28 are larger colleges and state universities, distributed as follows: East.....7 South.....5 Midwest.....8 West.....8 Of these 28, 20 are state universities, distributed as follows: East.....0 South.....5 Midwest.....7 West.....8	17 of these are larger colleges and universities, distributed as follows: East.....10 South.....2 Midwest.....3 West.....2 7 state universities of the 17 are distributed as follows: East.....2 South.....0 Midwest.....3 West.....2	One of the 17 is a large western institution, the other 16 are all smaller, and no degrees are conferred.

Under "medium" classification, twelve of the seventy-seven colleges grant the B. M. degree, all being smaller institutions; one in the east, eight in the midwest, and three in the west.

Under "excellent," twenty-four of the fifty-one grant the degree, and are located as follows: Four in each the east and west, three in the south, and thirteen in the midwest. Fifteen of the twenty-four are large institutions, and of the fifteen eight are state universities.

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The first table shows that the largest majority offer a medium course of study, while the number offering an excellent course is larger than one would expect. In this respect, the state universities show surprising advance, the few which give no recognition being mostly in the south. The number offering equal credit approximates one hundred; the east and west being a tie, the midwest being more than double either of the others in numbers. Two-fifths of the colleges offering equal credit are larger institutions. State universities in general make the credit equal, when the course is put in. As the table shows, doubtful credit comes from smaller schools, not from the larger, as a rule.

Applied study alone finds little favor, as the figures show, only one large college being so listed. The bulk of the institutions offering musical study, combine the theoretical and the practical study, the midwest running far ahead of any other section of the country in this regard. Most of the universities where musical science is taught, are located in the east; this is more possible than elsewhere, for students may obtain private instruction under first class artists in the larger cities. Unless universities can afford to employ artists in the larger places, they cannot compete against superior advantages, for the students are more or less specialists. The indications are that the future development of these larger institutions, will mean the employment of the leading artists. Such an innovation is highly desirable, both for the artist and for the serious college musician.

These remarks might be extended, but the tables will assist the reader in making what further comparisons he wishes.

## SUMMARY.

An important phase of the growth of musical interest in universities and colleges, is the study of the art along THESES serious research lines, as shown in theses. The department of psychology under Prof. Carl Seashore in the State University of Iowa, has done important work in this respect. Recently, three theses for the doctor of philosophy degree have been completed upon the following subjects:

"Accuracy of the Voice in Simple Pitch Singing."

WALTER R. MILES.

"Effect of Training in Pitch Discrimination."

FRANKLIN O. SMITH.

"Variation in Pitch Discrimination within the Tonal Range."

THOMAS F. VANCE.

The following came from the same department in 1910:

"The Curve for the Variation of Pitch Discrimination."

MR. SCHAEFER.

Prof. Seashore himself has contributed some important results. His work, as well as the nature of the theses above, will be dealt with to more length later under the head of research.

The University of Chicago offered a thesis from the German department in 1913, upon "Tannhäuser and the Venusberg."

The sociology department of Columbia University in 1913, turned out a doctor's thesis entitled: "Music is a Human Need, Increasing and Decreasing with Social Pressure," by Alma Webster Powell.

A master thesis is being written in the same institution, consisting of a music appreciation course of the nature of "Imagery." The work is being done in the departments of English and psychology.

The placing of music on a college basis, has resulted in a number of so-called theses, of more or less serious attempt, hardly as dignified as the above list, for advanced degrees.

The general tendency is for institutions to require a thesis in the senior year of the bachelor of music course, very often allowing choice of a thesis or public program, occasionally requiring both. The amount of class work usually taken at the same time, precludes the possibility of any greatly extended line of research or investigation.

In this respect, music departments in universities still lack the uniformity which is customary in carrying on research work in purely scholastic fields. The possibilities are very rich, and

work along these lines is much needed. Moreover, these theses are frequently written under the direction of the head of the music department, who has not himself been trained in research work, and may not even hold a college degree. It would seem that, what is very often a senior theme receives the title of thesis.

The following information, which is of sufficient interest to include, shows the prevalence of thesis requirement in the musical departments of universities and colleges which have been dealt with in this thesis. No information could be gained, either from catalogs or from correspondence, in some instances; it may be inferred, therefore, that the list is not complete upon this phase.

Correspondence with Amherst: "The list of theses is a long one."

Wellesley has three theses.

Tufts has "only a few, perhaps three."

Correspondence with Smith College showed the following: "Development of Pianoforte Sonata," 1907. "The Modern English Oratorio," 1909. "Development of String Quartet," 1910.

A thesis or original composition is optional in the music department of Columbia University.

Tulane University, Louisiana, requires a thesis, recital or composition for graduation.

The University of Oklahoma requires a thesis in the bachelor of music course.

The University of Michigan requires theses.

It is optional in the senior year at the University of Wisconsin.

At De Pauw, Indiana, each senior writes a thesis, the same being true at the University of Illinois.

Both Carleton College, Minnesota, and Parson's College, Iowa, require a thesis for the bachelor of music degree.

A thesis or an elective is required for the same degree at Coe College, Iowa.

Each member of the history class writes a thesis in the University of North Dakota.

The University of Kansas requires a senior thesis, averaging about fifteen a year.

The following have been written for the degree of master of music:

"Euryanthe and Lohengrin." 1912.

"American Folk Music." 1913.

"Development of Opera." 1914.

A major in music in the University of California, requires an original composition or thesis in musical theory, criticism or history.

This list, although not intended to be complete, is sufficient to give the general tendency. It will be noticed that serious

work is as frequent in the western as in the eastern institutions, and that a larger majority of the smaller colleges attempting big results, are located in the western half of the United States.

A survey of the musical courses presented in the universities, Part II, Division II, reveals the fact just mentioned, that too heavy a college course is carried, almost without exception, to allow, as yet, of much valuable research. The theses upon musical lines which show this serious character, have practically all been written in college departments other than music, so far as the present research shows. This is conclusively true in regard to the masters and doctors degrees. The subject has not reached the standard yet, where most universities feel justified in according this highest distinction. Several of the larger institutions have already bestowed the doctor of music degree as honorary degree for superior work in musical lines, while not conferring it in the school proper. (Columbia University. College of William and Mary.)

The following table shows the degrees of the instructors in the universities and colleges already spoken of in this thesis. It represents the results of a total of over two hundred thirty-two large universities and smaller colleges, almost that entire number being in the tabulation.

The small figures show where some instructors hold one or more degrees.

Five hundred fifty-seven hold no degrees, either musical or collegiate, sixty-five have the A. B., thirty-two have the A. M., and seven have Ph. D. degrees.

Almost without exception, those who hold college degrees are at the head of the chair of music. Seventy-eight hold the Mus. B. degree, and thirteen have Mus. D. degree. These thirteen do not include the twelve who hold the bachelors, masters or doctors degrees in the first part of the tabulation.

These figures show that, while a number are teaching in the college departments without academic training, the number with excellent training is very promising.

Table showing comparative number of instructors holding degrees in departments of music.

TABLE SHOWING COMPARATIVE NUMBER OF INSTRUCTORS HOLDING DEGREES IN DEPARTMENTS OF MUSIC

	Ph. D.	A. M.	A. B.	Ph.B.	Mus. D	M.M.	Mus. B.	B. L.	B. S.	Mus. G.	D. B.	None?
North Atlantic Division	2	12 (2 plus Mus.D.)	11 (2 plus Mus.D.)	..	3	3	14	..	..	..	..	76 ..
South Atlantic Division	..	..	4	..	..	1	..	..	..	..	..	11 ..
South Central Division	..	2	5	..	1	..	6	..	1	..	..	60 ..
North Central Division	5	16 (1 plus Sc.) (1 " Mus.D.) (1 " A. C.)	35 (2 plus Mus.G.) (1 " Mus.D.) (1 " Mus.B.)	1	7	..	51	3 (1 plus B. S.)	5 (1 plus B.E.)	10	..	330 9
Western Division . . . . .	..	2	10 (1 plus Mus.B.)	..	2	..	6	..	1	..	2	80 4
Total . . . . .	7	32	65	1	13	3	78	3	7	10	2	557 13

## MECHANICAL PLAYERS IN COLLEGES.

The following instruments are in popular use in the North Atlantic Division: Piano player, Aeolian orchestrelle and Victor phonograph.

The orchestrelle and victrola are in slight use in the South Atlantic and South Central Divisions.

The North Central Division uses the piano, Aeolian orchestrelle, "Cecilian," Victor records, lantern slides, auxetophone and Tel-electric piano player.

Limited use is made of the pianola and victrola in the Western Division.

Possibly lack of funds leads to the use of a piano for class demonstration.

These mechanical devices are used for serious study in courses of history, biography, Wagnerian study, appreciation and glee club practice.

The Virgil practice clavier is used in nine of the larger colleges, for the sake of acquiring ready and more rapid muscular development.

The use and importance of all forms of players can scarcely be estimated. They are especially valuable in sections of the country where the people do not have access to the higher types of opera and symphony concerts.

Harvard has a room with a piano player, where students get acquainted with masterpieces.

One of the Massachusetts normals has a pianola used to demonstrate the programs of coming concerts. The glee club of the same normal also bought several hundred dollars worth of music rolls, which are at the disposal of students. The Chelsea High School in Massachusetts uses a pianola in the laboratory.

Tufts College has owned an automatic player since 1897, and now has four with nearly one thousand rolls. All the players would be in constant use if there were quarters for them. (477. 1912:70.)

The Western High School at Washington, D. C., has had a piano player for five years at the disposal of students, and it is in constant use.

Indianapolis, Indiana, has fourteen piano players in the lower schools, and will possibly have twenty-four by another year.

The Oberlin public schools in Ohio have a phonograph in each building. (478. 1913:168.)

It is of interest to note the opinions of some of the leading musical educators concerning the use of mechanical players. While regarded, by some, as doubtful when first used for educational purposes, a wide range of reading has failed to disclose any adverse criticism at the present time.

Arthur Whiting, in the "Outlook," says, "Mechanical players will help us to think in terms of music."

Prof. Lewis of Tufts College says, they "take the drudgery off the teachers hands." (477. 1912:70.) He further says, that the automatic instrument is the most serviceable agent of musical education, since instrumental composition and vocal music were separated. It is the most efficient means so far of increasing one's equipment.

G. Stanley Halls says automatic instruments should not be despised, and should be vastly more used in every school of music. They are fine for the study of style, movement, composition and the vast growing body of music.

Robert Schauffer remarks that "automatic music will emancipate art from its present thraldom, as printing emancipated the drama. Ignorance and inertia alone are delaying the next great step in the development of music."

George Coleman Gow of Vassar says, "Automatic players are a two-bladed ax in the hands of the educator. They can familiarize students with compositions by repetition, a system which gives wonderful results." (475. 1910:86.)

"The modern piano player and phonograph make, in connection with the printed page, a laboratory as well as a reading course of great fascination," so Prof. Tyler of Beloit College says. (471. 1906:55.)

The Boston school committee made the following report: "In many schools, instruction in singing is supplemented by the graphophone, a practical and effective means of training boys and girls to sing well. It gives them a love for and appreciation of good music, as interpreted by the great artists of the world." (6. 1912.)

Edward Birge, supervisor in Indianapolis, Indiana, says: "The means of giving our school music completeness is now at hand, in the wonderful talking machines and the piano players. They will do for the child what the teacher does when she reads to him." (478. 1913:161.)

Charles Skilton of the University of Kansas finds the sound producing machines of great value in teaching conducting. Different passages may be repeated as often as desired. He says no better method has been devised. (476. 1911:65.)

Prof. Macdougall of Wellesley says the piano players have done a great service to music students. (471. 1906:61.)

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The illustrations serve to show the prevalence of mechanical players, and by no means exhaust the supply of information along these lines, since their general use is almost phenomenal. Only the added expense forbids a still greater use. It is safe to prophesy that the advent of instrumental music into the schools at public expense, will increase the number.

Somewhat along the same line is the tendency to make collections of musical instruments for scientific study in ethnological and sociological problems.

Yale and the universities of Pennsylvania and Michigan have each acquired such collections. They are used in the study of the evolution of musical instruments. (471. 1906:21.)

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In concluding this section of the thesis, the writer is referred to the excellent pamphlet gotten out by Arthur L. Manchester, upon "Music Education in the United States," which considered that phase in schools and colleges in 1908. The same was published by the Government Printing Office at Washington.

DIVISION III.

## **Educational Extension.**



## CHAPTER I.

UNIVERSITIES, COLLEGES AND PRIVATE  
CORPORATIONS.

University extension as such assumed its true form in the autumn of 1866, and was first lectures which later developed into regular class work. By successive evolutions it reached its present stage of development. The perfected plan arranged a series of graded lectures, by establishing examinations for students, conducted by university instructors under five heads; lectures, classes, essays, reading and study with examinations and certificates. This system has extended itself throughout the world, and has been the means of reaching thousands of human beings denied the privilege of college attendance. The American Society at Philadelphia took it up in 1890. Chicago took up extension, also the University of Wisconsin, and Columbia with the New York board of education is doing excellent work. Yale likewise is doing work along these lines, as well as many other colleges.

One of the larger undertakings along the line of extension is that of the American Society for EXTENSION TEACHING sion of University Teaching. It is supported by voluntary contribution, and has made steady progress. It offers a number of courses, many of them being musical in character. (459. 1907.)

As regards the manner of conducting the work, Thomas Surette, one of the musical lecturers, said the courses were carried on in a series of six to twelve weekly lectures. As adjuncts to these, (1) a syllabus goes into the hands of each one in the audience, (2) the lecture is preceded or followed by a class in which questions are asked, and an informal discussion held, (3) meetings of specially interested members of the "centre" so-called are held during the week, where papers are read, and, if possible, music is played. The society also offers a library of books with each course, free except drayage. (471. 1906:107).

A general tabulation is of interest, and shows the development of the course of this society as follows, for a period of ten years:

	No. of all courses	No. of music courses	Total attendance
1890-91	...	...	...
1891-92	...	1	87
1892-93	...	5	977
1893-94	...	4	1,145
1894-95	...	7	1,725
1895-96	...	17	5,326
1896-97	89	17	5,464
1897-98	95	14	3,349
1898-99	35	10	4,095
1899-00	84	13	
1900-01			
1901-02			

Taking up the work in 1898, where the records are more complete, seventeen courses were given, confined to the territory of New York and New Jersey. The subjects of the lectures were "Great Composers of the Classical" or the "Romantic Period" and "Wagner's Music Dramas," with the attendance averaging from eighty-five to over a thousand. (459. 1898-99.)

In 1899, fourteen lecture courses were offered in music, in all extension subjects ninety-five courses.

Mr. Surette said of the lectures on composers, that the attendance increased fifty per cent at each meeting, and some were turned away. (459. 1899-00.)

Mr. Hugh A. Clarke of the University of Pennsylvania, and Prof. Daniel Gregory Mason of Columbia were both added to the lecture circuit.

During 1907, evidences of growth were marked, the attendance being the largest in the history. There was a further extension to the more remote and smaller towns, where extension represented the only means of adult study. The centers were still confined to the adjoining states, New York, New Jersey, Pennsylvania, Delaware, Maryland, Connecticut and Rhode Island. (459. 1907-08.)

For 1891, the Department of the Interior gives the following list of educational institutions offering extension work: The universities and colleges of Bowdoin, Harvard, Brown, Hartford Theological Seminary, Columbia, Beloit College, University of the City of New York, Pratt Institute, Brooklin Institute, University of West Virginia, Vanderbilt University, Universities of Cincinnati, Indiana, Illinois Wesleyan, Lake Forest, Northwestern, Michigan, Wisconsin, Iowa, Missouri, Kansas, California and the Norwich Free Academy of Connecticut.

While not all represented extension teaching in music, a general educational activity in any line usually stimulates that in a special field. (485.)

For a more detailed account of the present status of extension work, the reader is referred to the very excellent article of Louis E. Reber, dean of university extension in the University of Wis-

consin, Bulletin 1914, No. 19, whole number 592, which was printed last year at Washington, and embodies survey of the United States, accompanied by a brief history, and shows the phenomenal growth of such work. (463.)

In correspondence with universities and colleges, it was learned that a number give extension courses in music, some have no such department, while others did not answer the question.

Harvard gives such courses, Smith College does not, Brown University offers "The Song and Song Composure" by Macdougal, Columbia has about fourteen courses on an average. John B. Stetson University of Florida offers the following courses: "The Pianoforte and Its Literature," "Beethoven and His Fore-runners," "Modern Composers," "The Organ and Its History," "Bach" and "The Romantic Composers." Tulane University, Louisiana, gives music 1, while the university has three concert companies making trips under the university extension bureau. The University of Wisconsin offers theory of music, harmony, public school music, principles of instrumental instruction, appreciation, history of music and community music. Northwestern has public school music and piano extension. The University of North Dakota has lecture recitals, male and mixed quartets, orchestra and directors for community music anticipated. The University of Nebraska sends out the band and male glee club. The University of Kansas offers lectures and concerts for Kansas communities, a development of community music. Oswego College, Kansas, gives history, theory, methods, etc.; the University of Colorado has some but not specified, the University of New Mexico sends out the Gamble Concert Company.

The universities of West Virginia, Indiana, De Pauw, South Dakota, Baker, Utah, Nevada and Oregon all reported they had none.

Since extension may include concert work or study equally well, it is possible that a very small minority of educational institutions offers no such instruction. The understanding upon this point is rather indefinite in some cases. Extension teaching, in its broadest sense, should mean a diffusion of knowledge whether from study or text books, as the case may be.

Mr. Reber finds extension through lectures in the Universities of Michigan and Wisconsin. During 1912 to 1913, the latter institution gave two hundred nine courses, two-fifths being concerts. (463. 1914:30.) Local classes in music are being instituted throughout Missouri by the University. (463. 1914:37.)

Union College of New York offers musical entertainments at an expense of one thousand dollars, paid for by admission. (463. 1914:62.)

The University of California offers correspondence courses, lectures and university recitals. The department sees an un-

limited field, and hopes to establish lecture and concert routes throughout the state.

Wisconsin offers perhaps one of the most interesting studies in this line of work, which is divided into five bureaus, one being community music. Its chief aim is to spread the use of music throughout the state, by group or class stimulation. (463. 1914:53.)

To this end, four lines of work are suggested: A, singing societies organized by university trained people as a means of coöperation; B, series of lectures and musical entertainments directed by the university; C, university cooperation in musical affairs, organized and directed by community officials; D, festival activities of the class C.

Under A would come singing societies with work in elementary theory and practice, perhaps a choral union or oratorio society.

Under D, every community would have its own spring festival. (317. 1912:129.)

The thoroughly democratic development of this work in Wisconsin precludes for the university more than the ordinary success of such attempts. It removes music from the status of a luxury for the few, and makes it practically a gift for the many. This must necessarily be so, if music is to be generally diffused in an educational way, since industrial conditions will very likely always hinder the acquisition of a costly musical equipment for the vast majority. It would seem very logical that the universities should be the organs best adapted to perform this task, since they are the sources of general educational advancement, and form the most powerful educational center in each state.

An unusual form of extension was spoken of in the "Thursday Musical Clarion," the official organ of the society in Minneapolis, and was as follows: "The public library in Kansas City has a collection of pianola rolls for circulation. Gary, Indiana, has a similar collection. Peoria, Illinois, has had a circulating library of printed music for a number of years. The Los Angeles library has a sound-proof room for trying over new music. The Cincinnati library has had the circulating rolls for over a year. The Evanston, Illinois, library has a department that would take an article alone for its description. It has the Sadie Knowland Coe music collection." (539.)

This new phase again introduces the element of economy, since the cost of new rolls is not a small item. Such a circulating library would be used by a large class of people who never make use of the printed matter in libraries. Moreover, by public regulation of the records selected, it is more than probable that such a library would reach and elevate the taste of a class who would never be persuaded to seek music of a more elevating type than the cheap shows and the dance hall. Since mankind prefers that with which he is most familiar, music rolls form a ready

source of repetition, and at public expense offer an opportunity for checking up the class of music used. There is every reason to infer that fewer records would be purchased by those in better circumstances even. For observation readily shows that a taste for the cheap and commonplace in art, permeates all classes of society.

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## CHAPTER II.

In dealing with group singing, Boston naturally ranks first as the pioneer in training children to FESTIVALS AND CHORUSES sing in an educational way, while the name of Mason is inseparably linked

with its development.

Cincinnati is a close second and has been called, very aptly, the mother of festivals. This city instituted the North American Sängerbund, an outgrowth of the first "Sängerfest," June 1-3, 1849. Choruses from Louisville and Madison, Indiana, joined with the local German bodies in the festival. The school has been the vast recruiting ground for those musical events. Music was put formally in the Cincinnati schools in 1840.

These same Sängerfests were held in 1849, 1851, 1853, 1856, 1870 and 1879. In 1870, some of the citizens conceived the idea of an American Music Festival to be held in May. One was planned with the presence of Thomas, and was held in 1873. A permanent festival chorus was created. In the first two meetings, Cincinnati with adjoining towns made a chorus of two thousand. This was called "The Harmonic Society," and existed for twenty-five years. An "Orpheus Society" still exists and contributes to the music life of the city. Other present day musical organizations are "The Cincinnati Choral Society," "The Apollo Club," "The Society of Musical Art," and "The Mozart Club."

In 1904, the festival program included Bach's B minor Mass, Beethoven's "Missa Solemnis," the Ninth Symphony, Elgar's "Dream of Gerontius" and "Die Meistersinger." (478. 1913-7.)

Ann Arbor, Michigan, holds one of the older of these state festivals. It was the first state to develop a large interest in music, and is said to have one of the largest student choruses in this country. The yearly festivals are occasions of great dignity, and maintain musical standards of a very high order, such as a university should encourage. At the twentieth occasion, the Chicago Orchestra and the Metropolitan Opera singers took part. These festivals are heavily patronized by the rural districts, and seats may be secured at from forty to sixty cents a piece.

Norfolk, Connecticut, holds another such festival.

One of the most unique is the Bach Festival held at South Bethlehem, Pennsylvania, sometimes more than yearly. Nowhere in this country can Bach be heard so favorably. The leader is a Bach scholar, while Bethlehem is a Moravian church center. People come from as far as Canada to hear the festivals. (536. 1913:311.)

In October, Maine held its annual festival, first at Bangor, then at Portland, with a chorus of eight hundred voices, the Boston opera house orchestra and first class soloists. (540.)

One of the finest choruses in the country is that of Damrosch in New York City, which puts on a number of the best choruses each year, at prices within the reach of most people. It is a standing chorus, selected and trained for such work.

One could go on indefinitely describing such festivals, for they have sprung up as if by magic all over the country; universities and colleges almost without exception put on some chorus usually with a visiting orchestra, and have one performance at least, if not able to support a music festival.

These manifestations are one of the strongest evidence of a growing musical life, and in a way that is truly educational. (536. 1913:311.)

One of the latest developments in musical life is the instituting of children's choruses in these jubilees. It would seem that the ethereal quality peculiar to the child voice is just beginning to be realized.

Milwaukee gave Pierne's "Children's Crusade" in 1909, so also did New York. The latter city gave a concert with thirty-five hundred grade children, fifteen hundred high school pupils, and Schumann-Heink as soloist in 1909. (505. 1909:675.) The idea of children's choruses has spread very rapidly to the western states.

The work of St. Louis along this line has been mentioned already in the public school music section of this thesis.

The North Shore Music Festival at Evanston, Illinois, held a children's matinee at which fourteen hundred school children sang, and was a revelation in juvenile singing to those present. (537.)

Another important phase of children choruses is that of the church choir. The Catholic and the Episcopal denominations both make excellent use of boy choirs, as well as some of the Protestant churches.

The First Congregational Church at Chicago keeps one girls' chorus, ranging in ages from nine to fourteen, another of young ladies aged fourteen to eighteen, and an adult choir. In the last nine years, this church has sung forty complete choral works, including the "Messiah," "The Creation," "Hymn of Praise," "The Redemption" and "Elijah."

Each choir is organized with officers, reports and monthly dues. Concerts, festivals and outings form the social life. (474. 1909:93.)

The St. Paul Methodist Church of Lincoln, Nebraska, has an adult chorus which gives some heavy public work each year, while the chorus of the State University has given a number of works, and has established the custom of singing the "Messiah" once each year.

An entirely new feature is to be given in June, 1915, by the Nebraska State University, the commercial club and the State Historical Society, typifying the founding of the city. It is partly symbolical, partly historical. The pageant is set to music and makes free use of the allegory. The scene opens with the appearance of the Spirit of Progress, accompanied by the Spirit of Adventure, symbolizing the new advance on the westward course of empire and civilization. The Prairie Sprites follow, as it were, springing up from the sod. The music is built throughout upon Indian melodies, most of them taken from the Nebraska Omaha Indians. The poem, music and acting are all the product of the university faculty and students.

There is every reason to believe that the number of school operettas and choruses given each year is enormous, especially is this true, if one takes into account our large city centers, where such training is now a matter of course. It only remains to spread the movement to the remoter sections of the country, after which a gradual toning up of standards, and better preparation and equipment on the part of teachers may be expected.

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### CHAPTER III.

Counting various state associations, conferences of supervisors, musical section of the National Educational Association, and a number of others, the list of societies organized for the serious promotion of the study of music is a long one. Their work is creating a strong sentiment for the better, yet the lack of intelligent coöperation is a great hindrance. A national periodical for such a purpose would facilitate matters very much.

The following organizations have been noted in the course of a wide range of reading:

California State Association (including seventeen county vice presidents and a state orchestra committee, local branches in San Francisco, San Diego, Sacramento, Santa Ariz, Alameda county and South California), Illinois, Iowa, Michigan, Minnesota, Missouri, New York, North Carolina, Ohio, and Wisconsin State Associations, American Guild of Organists, Eastern

Educational Music Conference, National Federation of Music Clubs, Northwest Music Teachers' Association, International Music Society (United States section) (478. 1913:240), Music department of National Educational Association, Music Teachers' National Association, New England Educational League, American Society for Extension of University Teaching, and the American Vocalists' League. (477. 1912:9.)

In 1902, about a hundred representatives in and about Boston, including music teachers in colleges, conservatories, public and private schools and friends of musical education, met to consider the advisability of music as a school subject. This conference extended over two years. (472. 1907:69.)

Both the Music Teachers' National Association and the National Educational Association have growing sections devoted to the problems of public school music. (474. 1909:141.)

The National Federation of Music Clubs includes a department of education, sacred music division for revising church music, scholarship loan fund, American music department offering prizes for American compositions, public school music department, student section extension department, librarian for loaning music to clubs upon publication, and publicity department which furnishes monthly reports of all clubs. (478. 1913:31.)

The public school music department of this same club just sent out a return postal, asking for a report upon the following points, which a federated club should do for school music:

1. "Appoint a live committee on school music—this committee should visit the schools, investigate conditions, help to crystallize public opinion in favor of good school music, through club papers and the local press. Arrange at least one club program of school music given by the children. Form mothers' clubs to study song material for children, under direction of the supervisor.
2. Give concerts in grade and high schools, of standard compositions.
3. Raise funds for purchasing player pianos, talking machines, library of classic standard rolls and records.
4. Purchase orchestral instruments and help organize school orchestras.
5. Assist the schools in giving community concerts.
6. Work through state and local associations for music credits in school courses, and for work done outside, and for standardization of music teachers and supervisors."

These six items were sent out last fall in the form of a questionnaire. (541.)

State certification of music teachers is beginning to be an issue. Michigan, New York, Missouri, California, Alabama and Florida have felt this need especially. The Florida association appointed a committee in 1910, to prepare examination for teachers of voice, organ, piano, violin and theory. They also wished the introduction of music in the schools.

The Missouri association has discussed the matter for some years. A committee agreed to a test of two grades of difficulty, and left the matter again to a committee.

The California legislature introduced a bill in 1909, which provided that every music teacher must have a license, and the board of examiners was to be seven music teachers. A penalty was to be imposed upon those teaching without a license. The bill was endorsed by the Musicians' Club of San Francisco, but it failed to pass.

The Michigan Music Teachers' Association had a similar experience in 1910. For three years this state made attempts to require a certificate before teaching. (475. 1910:174.)

Minnesota made an attempt to issue teaching license in 1912. Three examining members to each subject gave examinations in piano, voice, violin, organ, theory and harmony, public school music being included under voice. All candidates took examination in theory and history. These were held July 5, 1913, at the same time in the four cities, Minneapolis, St. Paul, Duluth and Winona, each under the supervision of one of the examining board. Some difficulty was experienced in that each paper was checked up by these examiners, some were indifferent, and each had his own private marking not understood by the others. 57% passed.

New York state association tried to set a "minimum standard" five years ago. So much objection was made that it was changed to "essential standard." Four classes of members are included: active, associate, founding and auxiliary. Active membership requires ten years of successful teaching, with two years to be added to this requirement each year for at least six years. Associate members must have attained a high reputation as a teacher of music without regard to experience. A founding member must produce credentials from some musical institution of recognized standing, or from a private teacher eligible to associate membership. Auxiliary members must pass the test of essential standards. This is the New York association plan, but is not unanimously approved.

Missouri has adopted standards and is giving state examinations in piano and violin, with a committee working on organ and voice. Many have already taken the examination. The requirements are purposely lenient, hoping to bring up the standard of the poor teacher. Piano requires fifth grade in performance, and third grade sight reading, with knowledge of elementary harmony.

Ohio reorganized completely in 1913. The aim is to set up a complete machine beginning with the teacher in the smallest town, and ending with the Music Teachers' National Association. Forty counties were already organized in 1913. A committee worked for two years upon the problem.

Almost all Ohio educational institutions have conservatories attached. Less than 1% of the music students finish, over 60% become teachers, without a year's schooling. The situation of the public school music supervisor is equally bad.

As these illustrations show, standardization is attracting attention from many parts of the country. The points of doubt seem to be: (1) Shall standardization be a national or a state affair? (2) Shall registration of music teachers be governed by set examination? (3) Shall the standard be "minimum" or "essential?" (478. 1913:219.)

#### CHAPTER IV.

One of the largest, if not the largest field for all forms of municipal and settlement teaching MUNICIPAL AND SETTLEMENT exists in New York City. At 55 East Third street, such a settlement was established in 1874. Miss Emily Wagner from Baltimore came to the city, with the plan of giving lessons to poor children at low prices. The school is now an incorporated organization with an enrollment of eight hundred. They are taught piano, violin and 'cello, sight reading, musical theory, ensemble playing and singing. They pay twenty-five cents a lesson, and scholarships are given to those too poor to pay. Success has been so great that thousands have been turned away. Other cities are taking up the plan.

On Sunday, May 21, 1911, a conference was held in New York at the Music School Settlement House, for the purpose of discussing this new social phase. Delegates were present from two music settlements in Boston, from Albany, Providence, Philadelphia, Brooklyn, New Rochelle, Pittsfield, Rochester, and from the Armstrong Society for colored people in New York City. Music was provided by the settlement orchestra of one hundred twenty players. At the close of the session, an American Federation of Music School Settlements was formed.

A negro violinist in New York City established a similar federation for negroes about the same time.

Almost every afternoon, children may be seen waiting at the New York settlement house. They are not regular pupils, but are waiting to take the place of some regular student who may fail to appear. (536. 1911:233.)

In 1908, three hundred seventy-five were enrolled, while thirty thousand lessons taken collectively, were given by a faculty of thirty-two. The course of study included stringed instruments, piano, harmony, voice and ensemble. To this was to be added

organ, wood work, history of education, English language, literature, music type setting, music plate engraving, construction and repair of musical instruments, and piano tuning.

The school is always capacity full with a waiting list. One evening every week is devoted to a public concert. The students naturally fall into two classes: (1) Those who study as far as circumstances permit, (2) those who are talented and take up orchestral work (one of the latter class was admitted to the Damrosch Orchestra in 1908, in the violin section), (3) the class who have the talent to become teachers.

All instruction in harmony, ensemble, musical orchestration and choral practice was free in 1908, with the intention of providing an English course and technical instruction also free. The school library of books and music is likewise free.

In July and August, the yard provides room for five thousand six hundred children. A teacher drills them in organized play. One evening each week, a concert is given during the summer, with a regular rehearsal of the junior orchestra on Sunday. (536. 1908:427.)

The child welfare exhibit in New York City in 1911, was one of general surprise. One evening, a chorus of one thousand sang, two other evenings the chorus numbered five hundred, while boys' and girls' glee clubs were heard on still other evenings. A choir of thirty Italian boys came from the Mission of Our Lady of Loretto. A chorus from the colored orphanage at Riversdale on the Hudson sang also. An orchestra of one hundred thirty players from the Music School Settlement also contributed, whose playing equalled the precision of artists. Public school number 21 sent a band of Italian boys, whose instruction had been donated, Brooklyn Disciplinary Training School sent a band of thirty, the Hebrew Orphan Asylum a band of twenty-five. The Three Arts School furnished an orchestra of fifty well trained players. Morris High School in the Bronx sent an orchestra to accompany the chorus. Manhattan from the Russian Jewish quarter sent a choir of singers, and an orchestra made up of pupils and graduates in which were sixteen first violins, seventeen second, one viola, two 'cellos and a trombone. Lack of balance was provided by a piano part. New York Institute for instruction of the deaf and mute sent a military band.

The committee learned of many more such organizations. The point of all this work was that the children were given a start from which the really talented might develop into musicians. (536. 1911:483.)

The summer of 1914 made the fifth year of music for the masses. From six to eight thousand attended every evening, and matinees on Saturday and Sunday at the Mall, in Central Park, New York City. Part of the concerts were given by bands,

but a large majority were given by the orchestra of fifty from the Metropolitan Opera House, all masters of the first rank, and heard in programs of the finest classics. Four years before, most of the same people had never heard a symphony concert. This was an experiment at first, and proved that love for the best music is not an educative process. The people were as attentive the first year as the fifth. Most of the audience were "East siders." Twelve to fifteen such concerts a day are given all over the city during the summer months, but none of such high grade as those of the orchestra in Central Park. There is not any possible doubt but that these concerts give the greatest conceivable satisfaction. The great works seem to exalt them and bring them into more harmonious relationship to life after the day of heavy toil. This was learned by the supervisor of these municipal concerts in personal conversation. The relaxation and receptivity seem greatest during these concert evenings, amid the ideal surroundings of the park. The aim is that the message and necessity of good music shall reach the very heart of the people. It is not the purpose that public schools should compete with this spontaneous psychic element, but it should be included in the system.

The school board of New York City has begun winter orchestral concerts in some of the school halls free to the public, and with great success. This seems the rational process of getting at the 96% now without the pale of the musical world. The way to give good music to the people is to give it to them not as a substitute, but as one of the means of musical salvation and as an education for the nation.

Of all the municipal concerts given in New York City, this symphony orchestra in Central Park alone gives complete satisfaction. It is the only orchestra; other concerts are given by bands much less proficient and offering programs of ordinary standard. The result is less attention, more confusion and distinct unrest. Seemingly, it is to stringed instruments, and not to wind that we must look for real modern progress. The latter does not compare favorably with the orchestra, in bringing out the finer instincts and the sublimer emotions. At any rate, the New York municipal concerts have revealed this subtle distinction.

Concerts are given on eight recreation piers or river fronts. In 1910, New York City spent one hundred thousand dollars in this way.

In 1912 and 1913, folk dancing for children on the piers was an important event. Small bands of ten players are provided for these occasions. (478. 1913:16.)

Still another feature of municipal work in music is the fact that a practice has been instituted of giving free organ concerts. The old Presbyterian church at 5th Avenue and 11th Street gave a series of such programs in 1912.

Some of the large stores particularly in New York City, Philadelphia, Boston and such centers, have a custom of giving free noonday recitals often in recital rooms for the purpose.

The New York World gave ten thousand dollars for the purpose of offering the best music in the public schools and educational institutions of New York City. One of this series was given in the assembly hall of the College of the City of New York. Nearly three thousand listened to Beethoven's "Lenore Overture," Mendelssohn's "Scotch Poem," and Goldmark's "Sakuntata Overture," admirably played by a symphony orchestra.

This same college has interested itself very actively in the problem. Since 1908, it has been offering free organ recitals on Wednesday and Friday afternoons during the winter. (536. 1912:764.)

A New York musical institution was given a gift of five hundred thousand dollars recently, for the purpose of offering the best instruction in the world to New York musical students. Such scholarship funds are becoming more frequent in many large cities.

Mention should be made of several large choral organizations in New York City, which present great works long before they are heard elsewhere. (536. 1908:63.)

The above activities have been cited for the purpose of emphasizing the fact, that both the status of music and public sentiment are undergoing a very rapid change at the present time. Never before has the cultural value of music been so keenly appreciated, nor has the realization of its possibilities as an educative factor in developing character, dominated the minds of educators as at the present time. The craze for municipal music has swept like wild fire all over the country, and has permeated even to the remotest towns in the Rocky Mountain states. The situation is not so much one of contagion, as of a condition ripe for sudden change and adjustment.

The key to the whole municipal and settlement idea, appears to be a conviction that true art must find its life in the hearts of the people, and that only by speaking to the masses (to the man in the street, as well as the man in the palace) can any art lend aid in shaping the lives of the nation. Such a form of education, once established, can never be stamped out by any effort of church or state, no matter how great, for it is the spontaneous expression of the natural emotional life.

While it is not possible to touch upon all the manifestations of such activity in the larger cities, a middle west town, Chicago, may rightly claim some attention.

The Hull House Music Settlement of Chicago is the oldest of the kind, while that of New York is the richest. The former teaches piano, violin, sometimes organ, orchestral and choral

work and singing. The fees are usually about one-tenth of the normal. All the Hull House children have note reading, ear training, writing, vocal development, song interpretation and piano. (508. 1912:1014.)

"Pop" concerts were tried as an experiment in 1910. In a series of programs by such artists as Tetrazzini, Fremstadt, MacCormack, and others, music was presented of such a character as to attract the masses with surprising results. The effect was to develop an audience of listeners who had never attended musical performances before. (537. 1910:360.)

Chicago introduced a series of concerts in parks and playgrounds during the summer of 1909, which were called "musical evenings." All programs were first class and introduced even chamber music, the most severe form of all. Children attended very freely. The result proved that no concessions to popular taste are necessary. One evening was devoted to choral singing, unaccompanied, to show the development of plain song from the twelfth century through the early polyphony of the sixteenth century to the modern era of harmony. This undertaking was the creation of the Woman's Trade Union League of Chicago. (536.1909:327.)

Cincinnati has made systematic attempts to provide musical programs for social settlements begun in 1904. Prior to that time, the possibilities which lay buried beneath the surface of the "common people," mostly immigrants, was little appreciated or suspected. The keen interest in music was a surprise. There was no necessity to cater to low musical taste, for cheap music got no applause. "Carmen" was given one evening, and snatches from the opera could be heard in the lower sections after the program. The concerts have been given for ten years now.

The Union Bethel of Cincinnati gives one program each year to the settlement, and maintains a music school in connection, with an enrollment of sixty pupils. Piano, violin and mandolin are taught.

A chorus has existed among the older girls of the settlement for ten years. It gives a concert each year, and acts as choir in many of the church services. A group of little girls eight to fourteen years of age give a cantata each year. Two more choruses are to be started.

Wealthy Cincinnati residents offer free band concerts during the summer. The symphony orchestra gives five programs during the summer at twenty-five cents. Sunday concerts are given in the winter at the same price, the seats being sold for an entire year in advance.

In many of the younger immigrants, a desire has been created for a study of music. (479. 1913:25.)

Since 1908, the Minneapolis Symphony Orchestra of seventy-eight players gives especially arranged concerts to the children

for ten cents. The same practice is carried out during concert tours to other cities. (507. 1911:790.)

Passing to the far west, we find Seattle offering evening classes in sight reading and chorus training, with concerts mixed in with the teaching. The Amphion Club gave a program with first ranking soloists, and the Bonner orchestra of thirty-five men gave an evening complimentary to high school students. (509. 1913:602.)

A striking proof of the feeling of the necessity of orchestral music is shown by the fact that in spite of yearly deficits of fifteen to eighty thousand dollars in the larger cities of the east, orchestras continue to increase in number, in size and in expense of artists and performers. (534. 1908:91.)

The Metropolitan Opera House in New York City never hopes to defray its expenses. To make it do so, would be to defeat its own cause, since the luxury of opera could be enjoyed only by the favored few.

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## CHAPTER V.

### SUBCHAPTER I.

#### RESEARCH.

The past few years have been characterized by unusual activity in psychological laboratories, in the phases of music which lend themselves most readily to scientific study and research work.

PSYCHOLOGICAL IN UNIVERSITIES The Iowa State University possibly deserves first mention for research done under the guidance of Prof. Seashore, head of the department of psychology. The attempts have been directed along the problem of the singing voice.

The experiments were performed by means of the tonescope, which works on the principle of moving pictures, and enables the person or observer to measure the pitch of any tone by direct inspection while singing, speaking or playing under normal conditions. There is a contrivance, by means of which the vibrations of the voice mechanically raise or lower a flame for each sound wave. A screen rotates at the rate of one revolution a second, and carries a row of dots. When a tone is sounded, the row of dots corresponding to the vibration frequency of the tone will stand still and be clear, while the other dots move and tend to blur. Each row runs under a number on the scale. So the row which stands still points to a number which designates the pitch

of the tone. To see the pitch, one has only to read the number of the line that stands still.

The tonescope is the work of many. Dr. E. W. Scripture designed the first laboratory experiment using this principle in psychology. Dr. C. E. Lorenz is the person to whom we owe the synchronous motor, and plan of using the selenium cell with the siren. Mr. E. W. Beckly and Prof. E. A. Jenner made the first tests in determining the value of the tonescope in the musical conservatory. It remained for Prof. Seashore to install and perfect its use in a practical way in the psychological laboratory. Dr. Walter R. Miles, a pupil of Prof. Seashore, has standardized procedure for various problems in the measurement of singers with this instrument. (529.)

An early attempt by means of the tonescope was made in 1905, by Prof. Seashore and Prof. E. A. Jenner. The problem was (1) can we facilitate the development of control in pitch of the voice, by using an aid to the ear in training? (2) May the ordinary limits of accuracy be exceeded by training with such an ear aid? In attacking these questions, three lines were followed: (1) Accuracy in reproducing a given tone, (2) accuracy in singing a given interval, (3) the least producible change in the pitch of the voice.

The tests lasted twelve days, each practice period consisting of one hundred sixty trials which took forty-five minutes. For the first five days, the singer depended upon his ear in the usual way. This was followed by a period of five days in which the singer was told of the results at once. Six men acted as observers.

(1) Aid helped the ability to strike a note that had been heard, which amounted to 42% over the unaided attempt. (2) Aid helped accuracy in singing an interval. This aid amounted to 50% for major thirds, 50% for a fifth, 60% for an octave. (3) Voluntary control of pitch of voice improved by control. The average superiority of aided senses over unaided amounted to 26%. (4) There is probably some gain from the aided training following the unaided singing. There was no evidence of transfer of gain in accuracy of memory image. (6) Gain in discriminative control of pitch if voice is fully transferred. (7) Improvement in the ability to sing intervals and ability to produce minimal change very much more pronounced in aided than unaided series. (8) The second question was not absolutely answered, but it seems probable from the radical improvement, and from introspection showing an unaided to seem entirely satisfactory to the ear, which could be corrected by aid, that a higher degree of accuracy of pitch in singing may be attained, by aiding the ear in training, than could be possible to attain without aid. No matter how keen the ear of a trained musician, a single test shows his ear to be "too generous," too easily satisfied, for, when the error is pointed out objectively, he recognizes it.

We thus find evidence that the singer cannot reach the physiological limit of accuracy by ordinary methods of voice culture, since he has no objective criterion, by which he can check up the accuracy of his ear. (533b.)

The three doctors' theses already spoken of, were the conclusions of research work by the aid of the tonescope, another being in process of completion upon the study of intervals, and is also for the doctor's degree.

The above thesis led to a similar experiment in Minnesota in 1909, both spring and fall, first with a group of a hundred students, then with one hundred seventy-six, mostly sophomores. Three tests were given; one with a tuning fork for discrimination of different pitches, one by the aid of a sound pendulum to determine differences of intensity, and one by the use of the sonometer.

The experiments proved that those who had had more training showed better ability. Almost without exception, the keener discrimination came from those who had been given vocal drill in the grades, with private lessons of some sort. Those with poor discrimination had studied very little. An interesting feature was that so many enjoyed music through its rhythm.

Six of those who had the poorest pitch discrimination were trained for a half hour five days a week for two weeks, with no practice between tests. Everyone of those so trained reached a discrimination which was better than the average of the two hundred seventy-six tested. Seashore concluded that training was practically of no value at so late an age. The Minnesota conclusion was that it amounts primarily to a training of attention, in selecting the one factor of pitch and holding that in the focus. (318.)

Bingham has carried on a somewhat related investigation, "Studies in Melody," in which he works out a motor theory. (531.)

Prof. Max Meyer, in the University of Missouri, worked along these similar lines: I. The aesthetic effect of final tones. II. The intonation of musical intervals. III. Quarter tone music.

From I, he concluded that a melody ends upon a fundamental tone, because it is lower than overtones, and thus a falling inflection, as in the voice, and a consequent feeling of rest. (525. 1903:192.)

In the laboratory of Cornell University, a study was made of methods of distracting the attention. First by musical sound, and, secondly, the effect of pitch upon attention.

The conclusions were that, in general, music facilitates rather than inhibits attention. If there is any fixed attention, it seems probable that the middle octaves have the greater effect upon the attention.

As a side experiment, the subject was tested by his discrimina-

tion of lifted weight, using the method of right and wrong judgment. Although not proving anything, the experiment hinted at the presence of a dynamogenic law, and also indicated that a distraction which acts as a facilitation, if given with the first of two stimuli, partly counteracts the tendency to underestimate. The counteraction is especially marked in the very musical person. There seems to be no essential relation between pitch and dynamogenic effect. (523. 1897-98:332.)

About the same time, an experiment upon musical enjoyment was performed in the laboratory of the University of Chicago. The subjects used included one professional and twenty-one amateur musicians.

The conclusions were that music has a somewhat definite emotional content, which seems to be furnished entirely by the moral association or temperament of the person. A great difference exists in the capacity of the individual to receive definite impressions, and of composers to convey them. To overcome a strong individual mood, requires music of extremely strong expressiveness. The dominant tone is usually caught and held, to the conclusion of the subordinate emotions. (523. 1897-98:63.)

The same study was made in Clark University in 1912. The aim was to get a detailed and accurate description of the mental processes involved. This study is closely related to the problem of aesthetics.

The conclusions under two heads were as follows: A. Psychological: Listening to music is accompanied by disturbance in distribution of blood supply, possibly directed to attention, and not the product of emotional variation. Heart beat tends to increase, whether attention is voluntary or not, and whether music is fast or slow. The respiration is irregular, and varies with the intensity of the emotion of the observer. Muscular reactions, including movement to rhythm and those also of strain and relaxation, are of great importance in the appreciation of music.

B. Introspective: Pleasurable emotions, due to timbres of instruments and nuances of tones. Pleasurable reaction to rhythm. Pleasurable associations which are the product, in the main, of past experiences more or less familiar. Pleasure derived from the play of imagery. An intellectual activity, consisting of an analysis of the melodic and harmonic structure.

Others who have experimented along this line are Gilman, Ferrari and Lahy, Fèrè and Tarchanoff. The latter asserts that gay music neutralizes the effects of muscular fatigue. Scripture got the same results as Tarchanoff. Patrizi found no such effect. Mentz found a slower pulse with perfect consonances, with increase of heart rate in concentration. Binet and Courtier found an increase in heart beat and respiration. This was greatest in dissonant chords. Ferrari found vaso-motor changes in ab-

normal and pathological subjects of an idiotic or insane temperament. Weld refers this to an assumed absence of cortical control. Foster and Gamble found the effect of music upon respiration to be the same as that in general mental application, with this difference, that the breathing was irregular in the presence of music. Shephard found that a rapid pulse resulted from agreeable and exciting music.

Introspections reveal that "music consciousness" is made up of a mass of kinaesthetic and organic sensations, motor, vocal motor, auditory and visual imagery, numerous associations, many of which are irrelevant, effective and emotional processes, and previous phenomena which have to do with intellectual enjoyment.

There is no room for doubt that movement, real or imaginal, in the body of observer, determines the direction and character of visual imagery. Other mimetic movements are a tendency to sing, hum or whistle. (526. 1912:245.)

A psycho-physical test upon school children reported from Leland Stanford, shows that sensitiveness to pitch increases up to ten years, and then becomes a constant. This points to the conclusion that systematic ear training should begin before that age. Hearing and helping in good music is one of the best means of ear training. (81.)

The Western Reserve University has contributed an article upon music imagery, in which the conclusions were drawn that the power of music to call up imagery rests upon direct association. (530. 1898:463.)

Harvard has contributed a long article upon the structure of simple rhythm forms. (532. V. 1:309.)

Binet and Courtier give an account of a means of applying the graphic method to study the action of the fingers in piano playing. A Marey tambour is connected with the keys of a piano, in such a way as to record the intensity, duration and form of the pressure exerted in striking them. This affords an excellent way of studying the finer shades of expression in music, and of discovering the errors which are made in rendering a selection. (522. 1895:576.)

Tolstoy mentions the existence of an apparatus, by means of which a very sensitive arrow in dependence on the tension of a muscle of the arm, will indicate the physiological action of music on the nerves and muscles. (515.)

The psychology of piano instruction was gone into, to some extent, in the Cornell laboratory. Learning to play the piano, like all learning processes, involves the acquisition of certain associations, which, with repetition, become habitual. The point in the investigation was whether various piano methods take account of these associations in the learning process, or whether any allowance is made for individual differences of mental com-

position or tendency, or does the same method apply to all cases.

While these questions did not seem to be answered in any good piano method, the psychological principles which they involve are often present in those books.

Many instruction books were found to employ persistently, and not always consistently, concepts borrowed from psychology. Some emphasize learning by visual method, or recalling visual imagery, others emphasize learning by finger movement. In spite of the above, it is not evident that the authors are acquainted with the science of psychology. In order to understand the habit formation in piano instruction, two questions arise: (1) Can we determine what mental associations bring the best results in piano instruction, *i. e.*, the most efficient mental connections in learning processes generally? (2) Are these associations applicable to all individuals, or must we first determine the type of association to which particular pupils belong, perhaps by some sort of mental test, and then modify the method to suit individuals?

Analysis of types of association found in many piano methods were as follows: Of the kinaesthetic there were twelve examples, auditory nine, visual four. A system of learning by groups was advocated. Attention was given by six, attention and practice by thirteen, habit by four, color symbol was advocated by one.

The general conclusion is that there is a vast difference of method.

One psychologist and a musician had few auditory images, another carried tones by throat kinaesthetics, still another had trouble to change from auditory to kinaesthetic sensation.

It is obvious that, until we get proper tests for these differences, good results will be accidental. Seashore's view seems very possible, that applied psychology of music will be to pure psychology of music what engineering is to physics.

In concluding his investigation, Raip said that we put "too much emphasis on finger dexterity, and too little on coöperation of finger, ear and eye. We must teach thinking not finger execution."

Binet and Courtier, already referred to, traced graphically, the intensity, form and time of finger movement in piano playing. They showed the great psychological interest, in determining the kind of experience involved at the piano, and the types of movement executed. The hope is to build up a piano pedagogy or system of instruction, to take the place of the present incoherent mass. (528.)

Wallaschek has shown marked parallelism between certain groups of aphasia and certain forms of defect in musical expression, and that the same defects between writing and drawing, are often found between speech and singing. In the field of

musical representation, we have to choose between three theories: (1) Localization, view of Hitzig, (2) separation of the intellectual and emotional expression, (3) the entire process of expression may be analyzed into its component parts. A diversity of opinions comes up when we analyze music, since the problem of origin of music arises. Some derive it from speech, others from dramatic action, some from dancing, some from feeling. Wallaschek derives it from time sense and rhythm.

Dr. Brazier asserts that auditory images are more prominent than in speech, but motor imagery exceeds visual.

Marinesco gives a sketch of aphasia in its relation to amusia, showing that for some decades, alienists have noted the close relation between speech and music, the latter being a language more energetic than speech. The acquisition of musical and verbal images, and their reproduction where disaggregation occurs, follow very similar lines. As Balle puts it "auditory musical representations are usually organized before those that are verbal, and the latter disappear first. That is, verbal deafness in disintegration normally comes before musical deafness." Hence music has a close resemblance to language. Both are symbolic representations. The note of music can be mentally sung, heard, read, written just as the letter can be pronounced, heard, read or written, the cerebral process being identical; hence the similitude in educational processes.

Still more interesting is the view of Pick, who says that, for a complete understanding of aphasia, and to record fully all the present cases, it is essential to consider those in which the musical sense is lacking, either congenitally or has been lost. He gives a brief review of cases of aphasia since 1879. Tones consist of quality of pitch, intensity, timbre and rhythm, and it appears that any of these may be lacking.

Brillroth describes cases of absence of a sense of rhythm in normal individuals, while it is sometimes highly developed in idiots of low grade. There are cases in which all understanding of rhythm and melodic intervals, together with all motor expression of musical feeling seem lacking. There are both deafness and aphasia of intonation. In some cases, it seems connected with asymbolism. The facts are so complex, however, and the clinical material at best so limited in number of cases, that it is impossible to give a complete theory of the complications involved. It thus becomes evident that amusia and aphasia are closely related. Pick concludes, that we must "pass from the hitherto one-sidedly emphasized intellectual, to the adjacent domains of feeling and will." (488. 131.)

In sixteen cases of aphasia, Oppenheim found eleven who retained the ability to sing and understand melodies, in spite of a more or less complete loss of speech. Careful analysis showed that almost every one retained the language of emotion, and to

some extent mechanical automatic speech. By this, Oppenheim explained the preservation of the musical capacity. He also concluded that the musical quality may be located in a distinct area of the left hemisphere. He recalled a case where memory images were destroyed by disease in the right hemisphere, with disturbance of speech. (518. 1888-89:175.)

Prof. Kast observed motor musical aphasia in a singer as a result of a neck wound. Also another in a violinist and singer. The musical faculty was preserved in both cases, and both recognized their failures in musical execution. The second subject lost both vocal and instrumental music, though mental part remained. His speech returned better than his musical powers, and the whistling and singing came back better than violin. (518. 1888-89:347.)

Beaumis observed a case in which the sensibility of the membrane of vocal cords was destroyed by cocaine, without altering the accuracy of song. He therefore concluded that muscle sense plays its role in giving accuracy to notes. (517. 1887-88:205.)

The purpose of introducing, at this point, a somewhat exhaustive presentation of the subject as treated in the psychological laboratory, is to bring out definitely and clearly, the fact that (so it seems) scientific research work is the fundamental cause for the rapid change in attitude and educational status of music in the last decade. Heretofore, science accepted the statement of musicians, that music was (1) a matter of practice, (2) that it belonged to the realm of pure genius, and in this sense, to be set aside from investigation and study, as an anomaly or unusual growth not subject to natural research.

At the same time, the larger movement in purely educational lines has expanded itself, until it is touching all phases of thought connected with mental growth in every field. As a logical result, many of the methods used in musical culture, besides being opposed to the laws of nature and growth, and hence positively vicious, have occasioned the demand for a method based upon *sound pedagogical and rational principles*.

The contact of scholastic and musical study upon the public school curriculum has resulted in this investigation and inquiry. A survey of the preceding pages will lead to the conviction that psychology, with its closely allied field education, must be the fundamental sciences to shape the method and study of this important phase.

Only a superficial study shows the art to be of so complex a nature, that only by laboratory methods, characterized by careful investigation, can we hope to acquire the benefit and profit which such a training promises.

Laboratory study has revealed also, in the study of abnormal and unusual cases, that study along musical intelligence explains phenomena not well understood.

My own investigation in this state, concerning the real extent of private study, together with several studies of like nature, show a universal tendency and necessity for such development, which can be nothing but fundamental. There is little doubt, it appears, that we are on the eve of working out truths and educational principles along this line, which will not only reverse the attitude entirely, but completely revolutionize the manner of teaching and the nature and preparation of the teaching body.

The strong tendency to procure highly prepared specialists, combined with the higher salaries when such can be secured, point to the possibility of the profession, as assuming an important place upon the college curriculum.

Owing to its peculiar power to hold and retain the interest and attention of youthful minds, added to its triple aspect as an art, a language and a science, its possibilities, when treated in a community sense and as a means of binding children together in large social units, has not yet approached the threshold of realizing its ideal application.

If such a state ever materializes, we must study scientifically the fundamental principles underlying the craving for the popular music, as well as that of the cheaper vaudeville or picture show, *i. e.*, what is the dominant note which attracts? The point is an important one, since the cases cited in the municipal section of this thesis show that the same class of individuals lend their appreciation even more readily to the highest and loftiest types of composition and artists' productions.

There seems to be but one conclusion, that, in the absence of the more elevating and ennobling phases of the art, the baser and cheaper forms are sought, since the instinct is one which demands satisfaction.

The peculiar power of musical presentation upon the emotional faculties, makes this art in its uncared for stage extremely open to grave dangers, especially in the younger and more susceptible minds.

The present study has shown this class to be larger than has been realized, even by those who have given some consideration to the problem.

As the study exists now, without the sponsorship of any especially recognized field of education, added to its power not paralleled in any other field, it has clustered about itself, many of the most vicious evils of our day in the educational and pedagogical lines of thought.

It is then, owing to its extreme complexity, to its quality as touching upon several educational fields, and to the high degree of specialization required before scientific study is made even possible along these lines, that we must assign to the laboratory, and predominantly that of psychology, the task of evolving in the coming generation, if not a completely satisfactory type of

art education in our system of school life, at least, a realization of one which may in all dignity, take the place of our present conditions. It must be one which recognizes correct scientific knowledge of the mind, of physical growth and its possibilities, and of the nervous system, whether applied to the teaching or the learning process.

#### SUB-CHAPTER 2.

#### STATUS OF PRIVATE LESSONS IN UNITED STATES.

In answer to my questionnaire, the following states replied definitely that credit was being given for private lessons outside of school.

*North Atlantic Division*

Vermont  
Rhode Island

*South Atlantic Division*

West Virginia  
Kentucky

*South Central Division*

Texas  
Oklahoma

*North Central Division*

Indiana (undecided yet)  
Minnesota  
Missouri  
South Dakota  
Nebraska  
Kansas

*Western Division*

Washington  
Oregon  
California

Fourteen give credit, Indiana has the matter before the board, Connecticut, Delaware, Tennessee, Louisiana, New Mexico and Nevada answered no. The answers from Florida, Ohio, Montana, Wyoming and Idaho showed that the superintendents either did not know or did not think so. Since replies did not come from some of the older and well developed Eastern states, it is very safe to infer that more states are giving outside credit than those mentioned.

In regard to whether the credit was equal to that of other studies, eight gave definite answers as follows: South Dakota gives credit equal to laboratory or one-half the regular recitation, Missouri to the extent of one high school unit, Nebraska does not give equal credit, Kansas does if compared with equal or similar subjects, Washington does. Oregon does if the practice equals eighty minutes a day. The majority made no attempt to answer this question, probably feeling uncertain about the exact status of the subject.

The appended clipping was cut from a recent Lincoln daily and is worthy of direct quotation: "State Superintendent of Schools C. P. Cary has established the policy of giving Wisconsin high school pupils credit for work in music, done under private instruction by certified teachers.

"'We have learned that it is wise to encourage musical training,' said Mr. Cary. 'While the schools have musical exercises and musical instruction, it is impossible for them to give such a high order of training as many wise parents want their children to receive. Where parents are inclined to provide private instruction, it seems only reasonable that the children should be credited with it so that the burden of their studies may not become too great. Accordingly, such pupils are allowed to substitute music study for work that would otherwise have to be done in school. Sometimes girls find higher mathematics very burdensome. It is difficult to say that algebra and geometry are needed by them more than excellent instruction in music.'"

(538.)

The report of the school committee of Boston, 1913, contained this clause: "Pupils should have instrumental practice outside in institutions and with private teachers, with periodic tests on same." (6. 1913:44.)

In the report of the "Present Status of Music in New England, New York and New Jersey," six towns were allowed credit for private study in music, of which three were in Massachusetts. The locations of the other three were not given. (476. 1911:217.)

As early as 1906, out of an enrollment of eleven hundred in the Hartford high school, seven hundred children took private lessons. (471. 1906:76.)

The following statistics were taken from a report of private study, done by children in the grades and high schools of Hartford, Connecticut, 1913. Out of 13,679 enrolled, 4,133 studied privately, thus nearly one-third of the school population. With one lesson a week at a cost of fifty cents, \$82,660 would be the annual expense. It was found that the cost per lesson was fifty cents to five dollars. The grammar schools showed 25% studying, the high schools had 57% doing private work, a gradual increase in number as the grades go up. The girls had a percentage of 33, the boys 21. There were 1,271 boys studying. Out of the 4,133 studying privately, 3,173 were piano students, 571 studied violin and were mostly boys. The mandolin was a favorite instrument in the grammar grades, the cornet following second. Other popular instruments were the church organ, viola, 'cello, bass viol, flute, clarinet, fife, French horn, trombone, harp, banjo, guitar, zither and xylophone. The high school showed the mandolin and guitar also leading, and about the same other instruments.

Two hundred ninety-two piano teachers were employed, forty-five violin teachers, ten cornet teachers, eight of banjo and mandolin, three of flute and thirty-two in voice culture. Eighty-five boys in the grammar schools were taking voice culture, possibly on account of the number in boy choirs. The total number of voice students in the grades and high schools was one hundred seventy-two.

## BY NATIONALITY

Foreign born parentage 12% to 18%, three upper grades 40%.  
 Hebrew locality 20%, upper grades 56%.  
 Wealthy section 60% and 73%.

The above deductions were made by Mr. Baldwin himself in compiling his report, and have been recorded just as he tabulated them. The next pages give the figures from which he drew his conclusions:

## GRAMMAR SCHOOLS

(Total enrollment 12,132, girls 6,060, boys 6,072)

	Girls	Boys	Total	% Girls	% Boys	Total %
Piano.....	1,790	694	2,484	29	11	20
Violin.....	104	359	463	2	6	4
Other instruments..	39	133	172	6	2	1.5
Voice.....	49	85	134	7	1.4	1
Total.....	1,982	1,271	3,253	44	21	27

## HIGH SCHOOLS

	Total enrollment	Piano	Violin	Other instruments	Voice	Total music students	% of music students
Post-graduates.	7	2			3	5	71
Seniors.....	241	121	9	11	6	147	61
Juniors.....	284	133	27	12	7	179	63
Third class.....	418	206	27	6	6	245	59
Fourth class.....	597	227	45	16	17	305	51
Total.....	1,547	689	108	45	39	881	57

## SUMMARY OF GRAMMAR AND HIGH SCHOOL RECORDS

Grammar Schools	12,132	2,484	463	172	133	3,252	27
High Schools...	1,547	689	108	45	39	881	57
Total.....	13,679	3,173	571	217	172	4,133	30

## GRAMMAR SCHOOLS BY GRADES

	Total enrollment	Piano	Violin	Other instruments	Voice	Total music students	% music students
I.....	1,770	33	1	1		35	2
II.....	1,828	111	18	1	1	131	7
III.....	1,467	160	23	8	2	193	13
IV.....	1,506	273	56	13	16	358	20
V.....	1,375	319	62	23	28	432	31
VI.....	1,233	377	62	30	15	484	39
VII.....	1,182	432	98	29	24	583	49
VIII.....	876	390	72	35	28	525	60
IX.....	895	389	71	32	19	511	57
Total.....	12,132	2,484	463	172	133	3,252	27

## GRAMMAR SCHOOLS BY DISTRICTS

	Total enrollment	Piano	Violin	Other Instruments	Voice	Total music students	% music students	% in upper grades
South.....	3,676	682	173	57	18	930	25	49
West Mid.....	935	357	30	22	36	445	48	73
Northwest.....	931	292	28	13	11	344	37	66
Arsenal.....	1,399	292	73	19	13	397	28	56
Northeast.....	1,042	213	36	11	8	268	26	46
Wash. St.....	1,050	310	41	16	6	373	36	65
Southwest.....	214	51	6	1	5	63	29	71
Brown.....	1,435	122	27	14	11	174	12	40
Henry Barnard.....	1,450	165	49	19	25	258	18	40
Total.....	12,132	2,484	463	172	133	3,252	27	56

(478. 1913:179.)

The following census was taken in Salt Lake City, to ascertain the number of children studying privately: The circular was sent to twenty-six schools, eighteen answering. Eight thousand five hundred sixty-seven pupils were represented in the eighteen schools. Of this number, two thousand four hundred eight or 28.1% were studying some instrument, distributed as follows:

	Boys	Girls
Piano.....	1,612 (chiefly in 5th and 6th grades)	474 1,138
Cornet.....	32	28 4
Violin.....	486	337 149
Clarinet.....	13	13 0
'Cello.....	7	5 2
Trombone.....	5	5 0
Guitar.....	33	
Mandolin.....	121	
Harp.....	5	

The highest wave was in the fifth and sixth grades. The

percentage of those studying privately would have been raised considerably with a full report of all schools. (478. 1913:179.)

In Oak Park, Illinois, last year 40% of the grade children took private lessons. About 25% of the high school students were studying. 8% of the total number enrolled thus, were receiving credit equal to that of any other subject upon the curriculum. (478. 1914:154.)

The results of a questionnaire sent out by the Washington state board of education have just been received. It is so complete in form that it will be included in the thesis just as sent. (408b.)

The board is planning to allow high schools to credit private instruction in music, with reports of work, and an examination at the end of the semester. It is planned also, to require the study of musical theory along with study of applied music.

The superintendent further adds, "we are thinking some of outlining a fine arts high school course, similar to industrial arts course on the present outline, except that music or fine arts (drawing, painting, etc.) would be substituted for the industrial subject in each year.

The tabulated results of the questionnaire follow:

#### QUESTIONNAIRES ON CREDIT FOR PRIVATE INSTRUCTION IN MUSIC.

Number of questionnaires sent out, 180.

Number of high schools questionnaires were sent to, 133.

Number of replies received, 78.

*Question 1.* Do you favor giving high school credit for private instruction in music? Yes, 54; no, 11; qualified, 6.

*Question 2.* If so, what forms of musical study should be recognized? Vocal? Yes, 58. No, 1. Qualified, 1. Piano? Yes, 57. No, 1. Orchestral instruments? Yes, 48. No, 5.

*Question 3.* Have you had any experience with any plan of giving high school credit for private instruction in music? Yes, 17. No, 48.

The plans used chiefly seemed to be those where a definite amount of work was required, with a suitable statement of same, and sometimes the approval of the work by school authorities was required. Twelve reported their plans as satisfactory, two gave qualified reports.

*Question 4.* At what stage of study should the work be accredited; that is, should those just beginning to study voice, piano, or an instrument receive credit, or only those advanced in the study? Number favoring former, 21. Number favoring latter, 16. Doubtful, 2. The most of those experienced with crediting private instruction seemed to favor the latter.

*Question 5.* Is there any demand in your school for credit for private instruction in music? Yes, 33. No, 27. "Slight," 2. "No, but would be," 4.

*Question 6.* How many pupils in your high school are taking private music lessons? 49 replies reported a total of 760. How many are taking music courses in high school? 37 replies reported a total of 3,222.

*Question 7.* What courses in music are you offering regularly in high school, and what is the amount of time required for each course? Seven replied that they had no courses. Fifty replied that they had some courses. The courses and amount of time varied widely, no two schools handling music courses alike. The majority offered chorus work once, twice, or three times

a week. In some there were boys' glee clubs, girls' glee clubs, orchestra, and vocal courses. In a few there were courses in theoretical music, appreciation, theory, history and elementary harmony.

*Question 8.* How many private music teachers instructing your high school pupils are non-resident? None, 21. Some, 35. The total number of private music teachers so reported being 54.

*Question 9.* Do you have a regular music teacher in the high school? 14 regular high school music teachers were reported. Or do you have a supervisor who divides her time with the grades or with other lines of work? 39 were so reported.

*Question 10.* What are the qualifications of your music teacher or supervisor? Is she a high school graduate? 43 were so classified. What literary or academic training has she had above the high school? 34 reported some advanced literary work, which varied from a few months in a higher institution, to a full bachelor's course in a college or university. State the musical training she has had. 34 were reported as having musical training. For 8 there was no report. The preparation reported covered a wide range, from a few summer terms in a school of music conducted by publishing houses, to many years of training in conservatories and under masters.

*Question 11.* Should credit within or without high school be limited to one unit? Yes, 37. No, 21. Two, 10. It is probable that some reported "yes" with more particular reference to credits earned outside of school.

*Question 12.* In case credit for outside study is given, what should be the number and length of the music lessons and the amount of practice required for one unit of credit? While the answers to this were various, there was a somewhat similar standard expressed. Many used the phrases: "Equal to that of any other subject," or "equal to a regular laboratory subject." Judging from the answers, a reasonable requirement for one unit of credit would be a course of 36 weeks in length with two half-hour lessons a week and 6 hours of practice a week. This would total 420 minutes.

The remaining questions related to plans for putting into effect proposals for credit for private instruction in music.

*Plan I.* The music teachers of a city or town are approved, and the credits which they recommend to be given their pupils are allowed.

*Plan II.* The work of the pupil is credited after examination before a qualified committee. In each case, statements would have to be filed as to the scope of work, amount of practice, etc.

*Question 13.* Which of these plans do you think is better? Plan I, 35. Plan II, 29. "A combination," 2.

#### QUESTIONS ABOUT PLAN I.

*Question 14.* How would these private teachers be approved? The answers were various. Some favored having approval by a local superintendent and board, others by the county, others by the state. This question should be considered with questions 15, 16 and 20.

*Question 15.* Who would assume responsibility for approving these music teachers? State department of education, 19. Superintendent, 12. School board, 2. County superintendent or state department, 4. County board, 1. Music supervisor, 1.

*Question 16.* Would a system of local approval of music teachers prove satisfactory? Yes, 9. No, 30. Qualified, 8.

*Question 17.* Is there any likelihood of arousing jealousies which would react against the school authorities or against the success of the plan? Yes, 32. No, 13. Qualified, 7.

*Question 18.* Do you have qualified, disinterested persons who could determine whether or not the local teachers were qualified? Yes, 22. No, 25. Qualified, 4.

*Question 19.* Would it be advisable to allow any private organization to

pass judgment on the qualifications of music teachers for these purposes? Yes, 6. No, 43. "Advisory," 1.

*Question 20.* Would it be advisable to certificate through the state board of education, or otherwise, music teachers who desire their work to be accredited? Yes, 49. No, 4. Qualified, 2.

#### QUESTIONS ABOUT PLAN II.

*Question 21.* Who should make up the committee to examine pupils? Few of the answers were the same as to the complete committee. Most of the replies included the supervisor of music and a local musician. Some included the principal, superintendent, and additional musicians.

*Question 22.* How should the members be chosen? By local authorities, superintendent, principal or board, or combination of superintendent and board, 22. State superintendent, 3. County superintendent, 2. Musical art society, 1.

*Question 23.* Would the system of choosing which you propose be reasonably certain of providing competent persons for the work? Yes, 28. No, 2. "Fairly," 1.

*Question 24.* Are there plenty of local musicians, fully qualified and impartial, who may be secured for the work? Yes, 22. No, 16.

*Question 25.* Could this committee serve to examine pupils in the several lines of instrumental study? Yes, 23. No, 10. Doubtful, 1.

*Question 26.* If not, what would you do for examinations in those lines in which the examining committee were not proficient? There were few answers. More favored securing competent persons outside the committee than any other plan.

*Question 27.* Would it be advisable for the music supervisor to serve on this committee? Yes, 28. No, 4. Qualified, 1. Those who favored having the supervisor serve reported that the supervisor would be most competent and that the school should have some representative in the awarding of credits. Concerning the plan of having applied music taught in the school, the comments were interesting.

*Question 29.* What is your opinion of this plan? Good, 34. Too expensive, 10. Impractical, 9.

*Question 30.* Do you think it may prove feasible in the course of time? Yes, 31. No, 1. "Possibly," 11.

*Question 31.* Would it offer a final solution of the problem of instruction in music for high school pupils? Yes, 27. No, 12. Qualified, 8. (408b.)

This tabulation is without doubt one of the most interesting received from any section of the country. However, it has the usual difficulty of research gained through questionnaire. Approximately only half of the high schools responded.

The last questions concerning the possibility of applied music upon the public school curriculum, have brought answers which show that school boards and colleges are not keeping pace with shifting conditions and the general public sentiment. There seems little doubt but that the general masses are more ready for the innovation than school authorities, who fear to take so radical a step. However, the present study has shown that attempted school supervision could not be worse than present conditions, even though apparently not so successful at first trial.

This entire thesis study has been built upon the idea that musical instruction should be treated as a study upon the curriculum and without any distinction as to educational value. Close study has convinced the author that such a course is not only possible but highly advisable.

The results of data obtained by questionnaires in the schools of Lincoln are as follows:

## LINCOLN

NUMBER STUDYING PIANO PRIVATELY

	1st year		2d year		3d year		4th year		5th year		6th year		7th year		8th year		Total studying enrollment		Total studying				
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Total	Total			
Bancroft.....	0	0	3	0	3	5	6	2	12	2	7	0	7	1	4	476	10	42	62				
Belmont.....	0	0	2	1	3	0	3	4	2	3	1	3	0	0	0	167	4	18	22				
Bryant.....	0	0	3	2	6	4	5	11	6	7	0	10	6	17	3	13	400	29	64	93			
Capitol.....	4	11	2	8	2	5	5	11	0	9	6	14	8	21	2	7	573	27	86	113			
Capitol.....	0	6	3	6	6	9	5	23	9	14	12	21	5	13	2	15	711	42	107	149			
Clinton.....	0	14	3	12	7	28	17	20	2	30	10	32	5	23	2	20	727	56	179	286			
Elliott.....	0	3	3	9	3	6	3	10	1	8	0	22	6	13	4	9	495	20	80	100			
Everett.....	0	0	0	0	0	0	0	0	0	0	4	1	5	0	2	0	1	665	1	15	16		
Hayward.....	0	0	1	0	0	1	0	0	3	0	0	0	0	0	0	0	1	63	4	0	4		
Longfellow.....	0	1	1	5	1	5	3	3	3	4	8	0	8	4	18	2	2	387	15	50	65		
McKinley.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	696	0	29	29		
Park.....	0	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	16	591	69	102	171		
Prescott.....	2	0	1	0	1	5	8	8	17	9	16	10	8	12	19	13	19	10	157	5	16	21	
Randolph.....	0	1	2	1	2	3	8	1	3	8	1	3	2	6	4	8	3	0	3	548	12	33	45
Saratoga.....	1	2	1	1	1	3	2	2	6	4	14	7	14	2	8	5	16	739	23	65	88		
Whittier.....	0	1	1	4	2	2	2	2	6	4	14	7	14	2	8	5	16	739	23	65	88		
Total.....	17	39	24	62	40	93	60	124	42	130	55	169	48	156	31	113	7,395	317	886	1,203			

**LINCOLN—(Cont'd)**  
**NUMBER STUDYING VIOLIN PRIVATELY**

1st year		2d year		3d year		4th year		5th year		6th year		7th year		8th year		Total studying		
Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	
Bancroft...	0	0	0	0	1	0	1	0	1	0	2	0	0	0	5	0	5	
Belmont...	0	0	0	0	1	0	1	0	1	0	0	0	0	3	0	3	0	
Bryant...	0	0	0	0	4	0	3	0	1	1	2	3	3	1	13	5	18	
Capitol...	3	0	2	0	0	3	0	3	1	1	2	2	0	12	6	18	6	
Clinton...	0	0	0	0	3	1	2	2	0	3	2	3	1	0	19	9	28	
Elliott...	0	0	0	0	2	1	3	2	5	4	3	2	1	2	18	15	33	
Everett...	0	0	1	1	0	2	0	2	0	0	1	0	0	0	11	2	13	
Hayward...	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1	
Longfellow...	0	0	0	1	1	0	2	1	1	0	2	1	2	0	0	8	5	
McKinley...	0	0	0	1	1	0	0	2	1	0	1	2	1	0	0	3	0	
Prescott...	0	0	0	0	1	0	0	0	1	0	1	0	1	0	1	7	5	
Randolph...	0	0	0	1	1	0	2	1	1	0	1	1	0	1	4	2	6	
Saratoga...	0	0	1	0	0	1	0	1	0	2	0	2	1	0	0	5	5	
Whittier...	1	0	0	1	1	2	2	2	2	0	1	1	1	0	0	11	7	
<b>Total...</b>	<b>4</b>	<b>0</b>	<b>4</b>	<b>4</b>	<b>13</b>	<b>5</b>	<b>27</b>	<b>10</b>	<b>27</b>	<b>13</b>	<b>20</b>	<b>13</b>	<b>17</b>	<b>13</b>	<b>7</b>	<b>4</b>	<b>119</b>	<b>62</b>

LINCOLN—(Cont'd)  
NUMBER STUDYING VOICE PRIVATELY

	Total studying																							
	1st year			2d year			3d year			4th year			5th year			6th year			7th year			8th year		
	Boys	Girls	Boys	Boys	Girls	Boys	Boys	Girls	Boys	Boys	Girls	Boys	Boys	Girls	Boys	Boys	Girls	Boys	Boys	Girls	Boys	Boys	Girls	Total
Bancroft.....	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	2	0	2
Belmont.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	6
Bryant.....	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	2	0	0	1	0	0	6
Capitol.....	2	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	4
Clinton.....	0	0	0	3	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3
Elliott.....	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	3
Everett.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hayward.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Longfellow.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
McKinley.....	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	1	14
Park.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	4	6	2	8	6	8
Prescott.....	0	0	0	0	0	0	0	1	0	0	1	0	0	2	1	1	0	1	1	0	1	4	4	8
Randolph.....	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1
Saratoga.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	3
Whittier.....	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2
Total.....	2	0	0	4	0	3	0	4	1	4	1	4	2	3	3	9	6	7	14	34	48			

LINCOLN—(Cont'd)  
NUMBER STUDYING ORCHESTRAL INSTRUMENTS PRIVATELY

	=												Total						
	1st year		2d year		3d year		4th year		5th year		6th year		7th year		8th year		Total		
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	
Bancroft..	0	0	0	0	0	0	0	1 cornet	0	0	0	0	0	0	0	0	0	0	1
Belmont..	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1
Bryant...	0	0	0	0	1 horn	0	2 cornets 1 horn 1 guitar	1 mandolin	1 cornet	1 accord'ln	0	0	1 flute	1 mandolin 1 bugle	1 flute	1 mandolin	1 accord'ln	1 zither	16
Capitol...	0	0	0	0	0	0	0	0	0	0	1 drum	3 cornets 1 guitar	0	1 trombone	0	0	6	0	6
Clinton...	0	0	0	0	2 guitars	0	0	2 horns	1 guitar	2 cornets 1 clarinet 1 zither	0	2 cornets 2 horns	0	1 cornet 1 bass horn	0	18	1	19	
Elliott...	0	0	0	0	0	0	1 cornet	0	1 cornet	0	3 cornets	0	2 cornets	1 mandolin	8	1	9		
Everett...	0	0	0	0	0	0	0	1 horn	0	1 cornet 2 clarinets 2 trombones	0	0	0	1 cornet 1 clarinet	0	8	0	8	
Hayward..	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Longfellow	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
McKinley.	0	0	0	0	1 cornet	0	2 snare drums	0	1 flute	0	0	0	2 cornets 1 mandolin	0	0	0	7	0	7
Park....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Prescott..	0	0	0	0	2(?)	0	0	2(?)	0	3(?)	0	1(?)	0	3(?)	2(?)	11	2	13	
Randolph..	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	
Saratoga..	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1 cornet	0	1	1	
Whittier..	0	0	0	0	0	0	0	1 cornet	0	0	0	0	0	0	0	0	2	0	
Total... <td>0</td> <td>0</td> <td>0</td> <td>0</td> <td>7</td> <td>1</td> <td>10</td> <td>3</td> <td>15</td> <td>0</td> <td>19</td> <td>1</td> <td>14</td> <td>6</td> <td>72</td> <td>12</td> <td>84</td>	0	0	0	0	7	1	10	3	15	0	19	1	14	6	72	12	84		

LINCOLN—(Cont'd)  
SUMMARY BY GRADES

		1st year		2d year		3d year		4th year		5th year		6th year		7th year		8th year		Total number	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	All
Piano.....	17	39	24	62	40	93	60	124	42	130	55	169	48	156	31	113	317	886	1,203
Violin.....	4	0	3	4	13	5	27	10	27	13	20	13	18	13	7	4	119	62	181
Voice.....	2	0	0	4	0	3	0	4	1	4	2	3	3	3	6	7	14	34	48
Orchestral Instruments	0	0	0	0	7	0	7	1	10	3	15	0	19	1	14	6	72	11	88
Total by grades.	23	39	27	70	60	101	94	139	80	150	92	185	88	179	58	130	522	993	1,515

Total piano in grades.....	1,203	
Total piano in high school.....	102	1,305
Total violin in grades.....	181	
Total violin in high school.....	15	196
Total voice in grades.....	48	
Total voice in high school.....	20	68
Total orchestral instruments in grades.....	83	
Total orchestral instruments in high school.....	5	88
Grand total studying.....		1,657
Approximate cost at 75 cents a lesson:		
One lesson weekly.....		\$1,242.75
Cost per month.....		4,971
Cost per nine months.....		44,739

This estimate is probably lower than is actually true, since many were out when the questionnaire was taken up, on account of measles. In addition, a number take two lessons a week, some pay a dollar or perhaps more at a conservatory, while still other children study the entire year, instead of only during the nine months of school. A number of children were expecting to begin in the near future, but were not included in the list.

It will be noticed that one hundred ninety-six study violin, with eighty-eight orchestral instruments, a total of two hundred eighty-four, and sufficient to form two very large orchestras. The instruments which may be legitimately listed for the orchestra are distributed as follows:

Flutes.....	2	Bugle.....	1
Horns.....	9	Snare drums.....	3
Cornets.....	28	Violins.....	196
Clarinets.....	7	'Cello.....	1
Trombones.....	3	Instruments not named.....	14
		Those not available for orchestra:	
Guitars.....	4	Accordions.....	4
Mandolins.....	4	Guitar zithers.....	3

With a city grade school enrollment of 7,395 pupils, and 1,657 studying privately, practically 22% are burdened with this outside work, including the high school (1,241 enrollment) 19 + %. Of this entire number, only twenty-two pupils receive credit for their study in high school. These students carry prescribed courses in theory in order to secure the same. Credit has not been attempted in the grades where the largest number study.

The following characteristics are noticeable in the distribution of musical study among Lincoln school children. The highest point for boys in piano is approximately the fourth grade, for girls the sixth. Boys' curve increases slowly, girls' curve a very even ratio of thirty, much faster than boys. The latter decline in piano study much faster than girls. The instrument loses

favor with boys as soon as adolescence approaches, since it is often regarded as a girls' sphere in musical study. This difference was shown in taking up the questionnaire in the grades.

Boys favor the violin more than girls, and with both sexes, the numbers studying remains more constant. Approximately three times as many grade girls study piano as boys, nine times as many in the high school, and twice as many boys take up violin. More than twice as many girls study voice.

In the orchestral department, boys are found to take up wind instruments, and predominantly so when piano interest wanes, about fifth grade. The robust, vigorous tones and physical exercise demanded seem to suit this developing age. Bands and band practice are peculiarly interesting to the boy in these grades. The same preference is strikingly shown in the statistics for the state, which follow this study of the Lincoln schools.

It will be noted that the violin, which requires more subtle emotion, and the use of the finer muscles, does not find great favor with the boy in the grades. Possibly this is owing both to his natural awkwardness, and a demand for more violent expression of his feelings, hence a liking for the band instruments. Of these, the cornet is by far the most popular, probably because it is easy to learn, and gives the beginner more rapid results, even without a teacher. With the same encouragement for the study of wind instruments as is given to piano or violin, the number would doubtless increase very rapidly.

The following tabulation was made from the statistics of the four towns just given, and in widely separated parts of the United States. A comparison reveals some very interesting points, as well as striking similarities.

	Enroll- ment	Music pupils	Per cent studying		Approximate cost at 75 cts per lesson once a week for 9 months
			Grades	High School	
1. Hartford, Conn.	1913	13,679	4,133 (33%)	25%	\$111,591
2. Lincoln, Nebr.	1914	8,636	1,657 (19%)	22%	44,739
3. Salt Lake City, Utah.	?	8,567	2,408 (28%)	...	65,016
4. Oak Park, Ill.	1913	.....	.....	40% 25%	.....

Sex distribution			
	Boys	Girls	Piano
1.	1,271	2,862	3,173
2.	522	993	1,657 (includes H.S.)
3.	862	1,293	1,612

		Piano	Violin
1.		3,173	571 (mostly boys)
2.		1,657 (includes H.S.)	181 (mostly boys)
3.		1,612	486

## HIGH WAVE OF STUDY BY GRADES

	Piano	Violin	Voice	Other instruments	All instruments
1.	VII	VII	IV-IX constant	V-IX constant	VI
2. IV boys-VI girls	...	(No striking points)	.....	.....	VII
3.	.....	.....	.....	.....	V-VI

This comparison shows the following tendencies: Piano study as the earliest form with approximately twice the number of girl students. Violin has the reverse ratio, two to one in the boys' favor. They predominate still more in orchestral instruments, especially wind; girls preferring mandolins, guitars, etc. Hartford and Salt Lake City show the mandolin and guitar as a favorite, cornet ranking third in the latter city; Lincoln grade children tend to cornet study as lead, and followed by other brass instruments, the more trivial, as the guitar, finding less favor. Salt Lake City lists 216 students of orchestral instruments, of these 121 are mandolins, 33 guitars, over two-thirds of the entire number. Of the 83 such students in Lincoln, one-third are cornet. So far as the statistics reveal, Lincoln shows the more serious study in the orchestral field, and more hopeful prospect of future child orchestras. The enormous cost of private study is well brought out in all these statistics,

The following report was made from the returns of a questionnaire sent to all three and four year accredited high schools in Nebraska:

NUMBER STUDYING PIANO PRIVATELY

\*Added to senior year, since the grades were not classified. Hence 94 in senior girls is out of proportion.

NUMBER STUDYING PIANO PRIVATELY—(Cont'd)

**NUMBER STUDYING VIOLIN PRIVATELY**

	GRADES												HIGH SCHOOL												High school total
	1st year			2d year			3d year			4th year			5th year			6th year			7th year			8th year			Grade total
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	
Adams.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2
Ashland.....	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	4
Atkinson.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2
Bailey City.....	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2
Bartrnd.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2
Bloomington.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
Brady.....	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Brook.....	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
College View.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Edgar.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Emerson.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Falls City.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Friend.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Franklin Academy.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Geneva.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Greenwood.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hardy.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Harvard.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Havelock.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hooper.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

\*Unclassified violin students put in boys' section of senior year.

(†Considered as piano in tabulation just preceding.

NUMBER STUDYING VIOLIN PRIVATELY—(Cont'd)

NUMBER STUDYING VOICE PRIVATELY

	GRADES												HIGH SCHOOL												High school total				
	1st year				2d year				3d year				4th year				5th year				6th year				7th year				
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls			
Atkinson.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1		
Beaver City.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2		
Bloomington.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4		
College View.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	20		
Edgar.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3		
Fairland.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3		
Franklin Academy.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2		
Geneva.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1		
Harvard.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	10		
Lawrence.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1		
Nebraska City.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2		
Normal.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2		
Plainview.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
Rising City.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	8		
Shields.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4		
Sidney.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	70		
Stanton.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1		
Total.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	137		

\*Unclassified and classed as senior girls

NUMBER STUDYING ORCHESTRAL INSTRUMENTS PRIVATELY

GRADES

GRADES															
1st year		2d year		3d year		4th year		5th year		6th year		7th year		8th year	
Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Adams.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Ashland.....	0	0	0	0	0	0	1 mandolin	0	0	0	0	1 mandolin	0	0	0
Atkinson.....	0	0	1 cornet	0	0	0	0	1 cornet	0	0	0	1 (band)	0	0	0
Bertrand.....	0	0	0	0	0	0	0	0	0	0	0	1 drum	0	1 trombone	0
Bloomingon.....	0	0	1 cornet	0	2 cornets	0	0	0	0	0	0	0	0	0	0
Brady.....	0	0	0	0	0	0	0	0	0	1 clarinet	0	0	0	1 trombone	0
Breck.....	0	0	0	0	0	0	0	0	0	0	0	0	0	1 drum	0
Friend.....	0	0	0	0	0	0	0	0	0	0	1 guitar	0	0	0	1 horn
Geneva.....	0	0	0	0	0	0	0	0	0	1 flute	0	11(*)	0	8(*)	0
Greenwood.....	0	0	0	0	0	0	0	0	0	1 clarinet	0	1 (trombone)	0	0	0
Havelock.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Lawrence.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Rising City.....										(Grades not recorded)					
Sidney.....										(Grades unknown)					
Syracuse.....	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Waterloo.....	0	0	0	0	0	0	0	0	0	0	0	0	0	1 cornet	0
1st anonymous letter	0	0	0	0	2	3	1	0	0	0	0	0	0	0	0
Total.....	0	0	2	0	4	3	2	1	3	0	4	0	24	0	16

\*11 7th grade instruments are 2 clarinets, 2 cornets, 3 trombones, 2 saxes.

\*8 8th grade instruments are 2 "baritones," 2 cornets, 1 saxyphone, 1 drum, 1 clarinet, 2 trombones.

It must be remembered that violin is classed alone, not with orchestral instruments, since it is widely used as a solo instrument.

NUMBER STUDYING ORCHESTRAL INSTRUMENTS PRIVATELY—(Cont'd)

	HIGH SCHOOL										Grade total	High school total	Grand total			
	Freshman		Sophomore		Junior		Senior									
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls						
Adams.....	0	0	0	0	3 (band)	0	1 (band)	0	7 (band)	4 (band)	11					
Ashland.....	1 cornet	0	0	0	1 clarinet	0	0	0	3	2	6					
Atkinson.....	0	1 cornet	1 cornet	0	0	0	0	0	4	2	6					
Bertrand.....	1	1	0	1	2	1	1	0	0	0	7	7				
Bloomington.....	0	0	1 horn	1 mandolin	0	0	0	0	0	3	2	5				
Brady.....	0	0	0	0	0	0	0	0	0	2	0	2				
Brock.....	1 piccolo	0	2 cornets	0	0	0	0	0	0	4	4	8				
Friend.....	1 trombone	0	1 clarinet	1 tuba	1 trombone	0	1 clarinet	0	1 cornet	0	2	7	9			
Geneva.....	6(*)	0	4(*)	0	1 clarinet	0	0	0	0	23	11	34				
Greenwood.....	0	0	0	0	0	0	0	0	0	1	0	1				
Havelock.....	0	0	1 flute	0	0	0	0	0	0	0	1	1				
Lawrence.....	6	0	0	0	0	0	0	0	0	0	6	6				
Rising City.....	1	0	0	0	2	0	1	0	0	0	4	4				
Sidney.....	3 (band)	0	2 (band)	0	4 (band and strings)	0	2 (band and strings)	0	?	11 (band and strings)	11					
Syracuse.....	0	0	0	0	6 (band)	0	0	0	0	5 (band)	5					
Waterloo.....	1 clarinet	0	1 'cello	1 trombone	1 cornet	0	0	0	3	6	9					
1st anonymous letter.....	0	0	0	0	0	0	0	0	0	6	0	6				
Total.....	21	2	15	4	22	1	6	0	58	71	129					

\*6 Freshman instruments are 1 saxophone, 4 horns (2 alto, 1 bass, 1 baritone), 1 drum.

\*4 Sophomore instruments are 1 clarinet, 1 cornet, 1 trombone, and a bass viol. It must be remembered that violin is classed alone, not with orchestral instruments, since it is widely used as a solo instrument.



## TOTAL NUMBER STUDYING—(Cont'd)

	Grades			High School			School enrollment		City population				
	Piano	Violin	Voice	Orch.	Grade total	Piano	Violin	Voice	Orch.	High school total	H. S. Total		
Sidney*	31	?	?	?	31	37	0	70	11	118	296	287	1,800
Stanton	34	1	1	0	36	7	0	1	0	8	260	90	350
Syracuse	41	2	0	0	44	12	1	0	5	18	185	96	1,342
Waterloo	8	2	0	0	13	1	2	0	6	9	135	38	1,000
Western	10	1	0	0	11	2	0	0	0	2	95	46	503
1st anonymous letter	22	2	0	0	6	30	2	2	0	0	4	141	575
2d anonymous letter	0	0	0	0	0	0	0	0	0	2	?	107	?
Total	657	44	6	58	421	55	137	71	...	...	...	...	...

\*Piano only recorded for grades.

The following estimate was made from the questionnaire sent out to all three and four year accredited high schools;\* a full report has just been given in tabulated form for each of these towns. Only towns under a population of two thousand are listed in this table, since the purpose is to gain an accurate estimate for the smaller places; the larger towns show a different per cent of study.

Number of music pupils in the grades.....	765
Grade enrollment.....	4,792
Number of music pupils in the high school.....	695
High school enrollment.....	1,667

Hence 16% study in the grades, 42% in the high schools in the smaller towns.

Estimating for all towns of the state under two thousand population (241 towns):

Total City populations	Grade enrollment	High school enrollment
204,675	37,036	13,735
16% of 37,036 = 5,926	grade music students	
42% of 13,735 = 5,773	high school music students	

Total number.....11,699

Cost per week on basis of 50 cents, one lesson a week.....	\$5,849.50
Cost per month.....	23,398.00
Cost per nine months.....	210,582.00

Estimate of towns over two thousand in population (34 towns, not including Lincoln and Omaha):

City population 178,458, grade enrollment 30,109, high school enrollment 6,812.

Using the per centage determined in the Lincoln schools:

22% of 30,109 = 6,624	grade music pupils
11½% of 6,812 = 784	high school music pupils

Total number.....7,408

Estimating 75 cents a lesson as the basis for the larger towns generally:

One lesson a week.....	\$5,496
Cost per month.....	21,984
Cost per nine months.....	197,756

Total state estimate for accredited schools:

Towns under two thousand.....	\$210,582
Towns over two thousand.....	197,756
Lincoln estimate, given before.....	44,739
Omaha with an enrollment of 22,295 given the same estimate as Lincoln.....	114,372

Total.....\$567,449

\*Approximately 13% sent returns.

If a rural estimate may be permitted, from conclusions drawn from a study of the material available, the cost may be assumed as follows: Deducting the enrollment for the accredited towns given above, a total of 168,270 is left for the rural sections and small hamlets, the total state enrollment being 288,369. Using the lowest estimate found in smaller places, 15%, a total of 24,322 music students results. At a fifty-cent rate for

One lesson a week . . . . .	\$12,161
Cost per month . . . . .	48,644
Cost per nine months . . . . .	437,796
Rural cost \$437,796 . . . . .	567,449 accredited towns = \$1,005,245

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Owing to the great difficulty in obtaining replies to questionnaires, the task of giving a state estimate is increased, and has only been attempted here, because replies came freely enough from the different parts of the state to reflect conditions quite accurately. At the same time, the survey of Lincoln was very carefully made.

The figures may be taken as approximately correct, and are worth while when read with this thought in mind. The author made several estimates before tabulating these figures, and found about the same results. The conclusions are that the above cost is a very conservative estimate.

It is found that many students go from different villages to some center where a conservatory is located, often paying an advanced price for lessons. This is especially true where train service is good. Friday or Saturday, Lincoln has a large rural school population which studies in this way.

It is also a practice for conservatory students to teach in the smaller towns or the country even, going out from their city homes a few days each week. Some children study the entire year, while others take two lessons a week. No attempt has been made to estimate or make allowance for such cases. Only a general flat rate could be considered.

The attention of the reader is called to the fact that the state paid out only \$36,182 for musical instruction for the same year that the above approximate estimate of a million dollars was made for private study. This would indicate that the schools are not supplying public demands in the teaching of this subject, while, furthermore, it shows enormous financial waste. The same amount judiciously spent in the schools, would be more than adequate to supply all the children with proper musical training. If, as is highly possible, this waste runs through all lines of instruction, it may be one source of the present cost of high living and tense industrial conditions.

The results in a few of the smaller towns are given below, since the tabulation shows some very striking features:

PIANO	VOICE				VIOLIN				ORCHESTRA				TOTAL				Enrolled Grades	City popula- tion	Perc. of study Grades					
	High school		High school		High school		High school		High school		High school		High school		High school									
	Grades	Boys	Girls																					
Bertrand.	10	33	12	32	0	0	0	2	0	0	0	4	3	12	33	18	36	98	106	80	64.8	42.7%	66.7%	
Geneva.	11	14	2	6	0	0	0	1	3	0	1	11	0	38	14	14	10	76	806	178	1,800	17.7%	13.7%	
Havelock.	10	50	3	10	0	0	0	0	6	4	1	0	0	0	16	54	5	10	85	590	80	3,500	12.7%	
Shickley.	17	20	4	0	0	1	3	0	0	0	0	0	0	0	17	20	5	7	49	110	22	500	34.7%	
Sidney.	2	29	4	33	0	0	29	41	?	1	0	?	7	11	0	2	29	44	149	296	91	1,800	11.7%	
Syracuse.	10	31	2	10	0	0	0	2	0	0	1	0	0	5	0	12	31	7	11	61	185	96	1,000	23.7%
Total.	60	177	27	95	0	0	30	45	13	4	5	4	24	0	32	8	97	181	93	147	518	1,593	547	9,243

The following points are worthy of attention:

The smaller towns generally have a higher rate of study in the high school than in the grades; the larger towns show just the reverse, probably owing to the heavier study and increased demands upon the school children. Country children have more leisure and follow their natural musical inclination more often than do those in larger cities.

The number of school bands and attention to wind instruments is also a distinguishing feature of smaller high schools. The above table shows twenty-four different instruments studied in Geneva, the list being given in the classified section of those cities, given just before the state tabulation. The orchestral and violin study are both strongly preempted by boys, the girls again left to piano study.

It will be noticed that in Sidney, there are more pupils listed as studying than the actual enrollment. This would indicate that some study more than one branch of music, which is not uncommon.

The table shows a very fair rate of boy students, especially in the piano department, the instrument least favored by the boy.

The percentage varies greatly, as the figures show, the study of a certain instrument being more of an epidemic, very often given by some impetus. A good band man in town will stimulate the band craze, a good pianist will have a large class. In this way, musical activity in the school reflects the general town musical atmosphere. There is less choice of instruments. A teacher may be procured for almost any musical instrument in larger towns. Cheap attractions and social life do not distract the attention in small places as much as in large centers.

The following deductions were made from the preceding table, and may be taken as the general situation over the state:

	Private music pupils	Cost per year at 50c a lesson, one a week	Supt's salary per year	Enroll- ment	Popula- tion	Average cost of private study per capita
Bertrand . . . . .	98	\$1,764	\$1,150	186	643	\$9.48
Geneva . . . . .	76	1,368	1,600	384	1,800	3.56
Havelock . . . . .	85	1,530	1,350	670	3,500	2.28
Shickley . . . . .	49	882	900	132	500	6.68
Sidney . . . . .	149	2,682	1,700	387	1,800	6.93
Syracuse . . . . .	61	1,098	1,500	281	1,000	3.55

In three towns, the sum paid out for private study exceeds the salary of the superintendent of the schools. It will be noted that, as the cities increase in population, the number of music students diminish, without doubt owing to the increased pressure in school work. The table shows that the cost of private instruc-

tion per capita runs very high in the smaller towns. The average in the six towns given above is \$5.41 $\frac{1}{2}$ . The plan of instruction made out by the writer (in the last section of this thesis), requires \$5.40 per capita a year, which sum affords every child a musical training in some applied study, and without any increase to school boards other than is spent at present. This would mean a saving of 1 $\frac{1}{2}$  cents a head, or for the state \$3,844.92. In other words, if all the money spent in private music study in the state were put into a fund for general musical work in schools, (*i. e.* all applied branches, every child would receive training through the grades and high school and a balance left over yearly of \$3,844.92, as conditions are now. Heavier private study would naturally tend to increase the waste. The above table was made for the six towns selected at random, in order to get a general standard. In all cases, as stated before, the approximations are generally accurate, when considered from the stand-point of research. Even so, it was thought worth consideration, as no attempt has been made to get state data concerning the cost of private music study prior to this, so far as the author has been able to discover. In addition to the above conclusions, this study indicates that a number of states have a higher percent of private study than Nebraska. This, however, is simply a tendency which seems very possible, and is merely mentioned here.

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CHAPTER VI.  
CORPORATIONS.  
SUB-CHAPTER I.  
CONSERVATORIES.

Before leaving the field of educational extension, it is necessary to consider the subject as dealt with in private institutions and corporations.

There is no question but that the modern American conservatory has done pioneer work in promoting the advancement of the applied studies in musical lines. When considered from the professional side, to those schools must be given the credit for a high standard of development.

Conservatories may be classed under three heads: Those which are private and exist as a financial investment, those which are private and have affiliation with some educational institution, and lastly, the type owned and controlled as part of an educational system or college.

The third class presents the general tendency in colleges, whenever funds and conditions permit, and is probably the ideal

solution which will eventually take place, the practical branches being cared for in a school of technology for that purpose.

The first type is an extremely narrow form of specialization, and is doubtless responsible for the large class of superficial musicians which flood the country. The reason is obvious enough. Such stress has been laid upon finger dexterity and vocal gymnastics, as to eclipse the essential value of scholastic lines, while even the accessory theoretical music studies are regarded more or less as a necessary evil.

The lack of balance caused by omission is inevitable, since private institutions cannot in any sense compete with free educational colleges, in providing scholastic training.

This fact has led to a degradation of musical degrees in all such institutions, until a bachelor of music degree may stand for anything from a pitiable two year conservatory course, to professional training heavily ballasted with philosophy, logic, languages and education, and musical training leading into higher forms of composition. The doctor of music degree, which is generally bestowed as honorary from the colleges, is given in many conservatories.

The reactionary tendency in the educational system is very strong, and may lead to a slight excess in the opposite direction. A further development of this phase will be considered in the discussion of the university system, in the following section of this thesis.

A general tendency of purely conservatory training is a drifting away from responsibility, lack of ethical training which is so easily acquired in some scholastic lines, and a narrowing down of the whole viewpoint, as the result of too much specialization along one line, and built upon scant and very often poor school training.

There seems little material in such institutions for instilling lessons in loyalty, altruism, in home life and its responsibilities, or for emphasizing the sanctity and purity of fatherhood and motherhood. The present trend is away from the practical, with an absorption in artistic life which emphasizes the remoteness from real life problems.

These conditions are by no means insignificant, since the numbers which flock each year to musical institutions now include a small army.

It is certainly worth while then, to reflect upon the possible value of a training which fails to consider the fundamental principles of life. If, as observation shows, only a small per cent of the conservatory output ever continue or keep up the skill attained, and this has been the point of emphasis during the musical training, there must not only be great waste, but the training ceases to function in the student's life.

The problem is how to make all educational processes function

as they should in the individual's life, even though along art lines, the studies which have less bearing upon the practical problems of existence.

#### SUB-CHAPTER II.

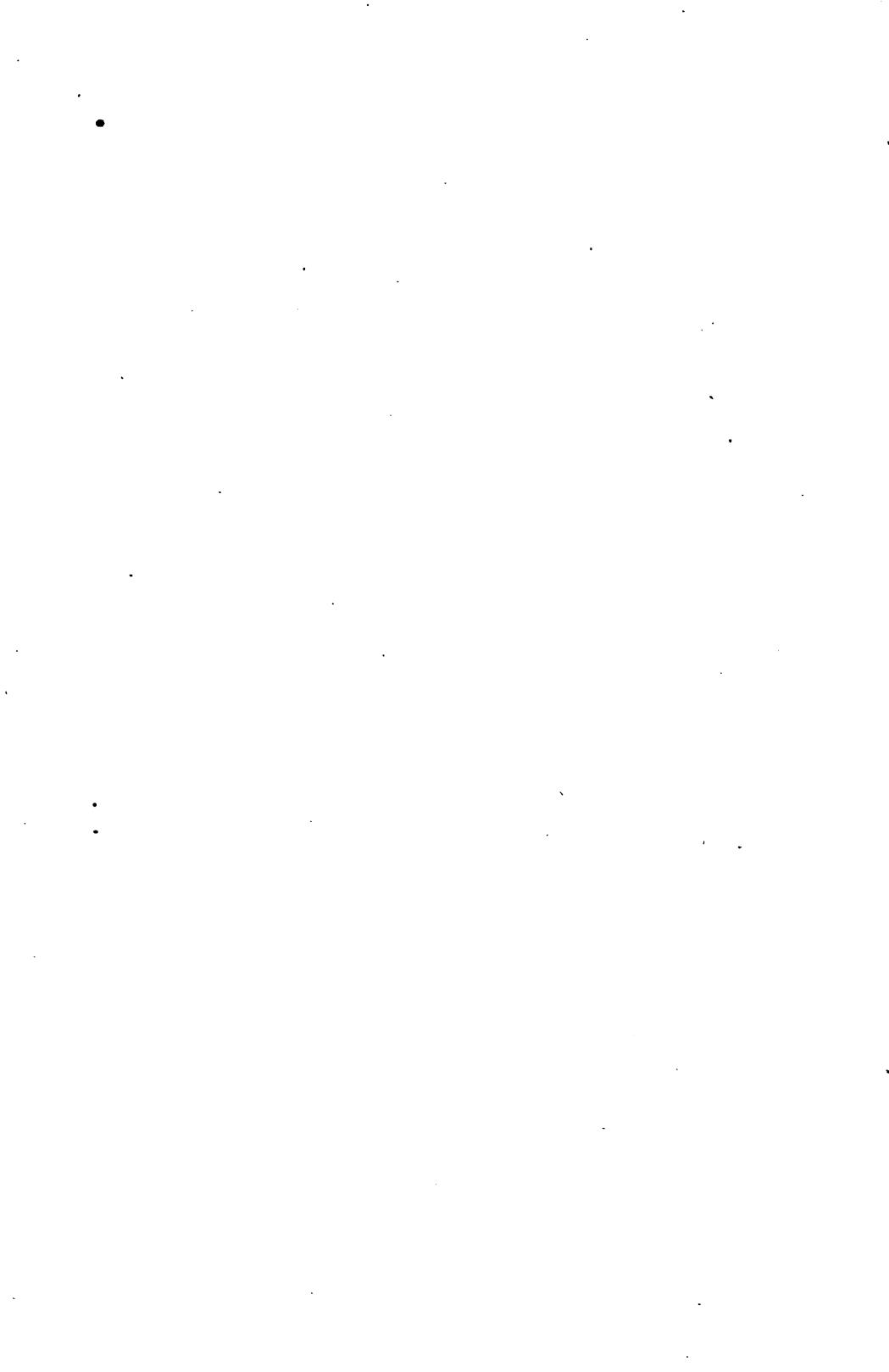
##### BOOK AGENCIES.

Another form of activity closely connected with music in the schools, is the present tendency of many book concerns, which is primarily commercial. Short courses are given to instruct the teachers, who are then sent out over the country to teach a musical system and use the music books published by the agency.

Such institutions have been very quick to realize the need of musical training, and have not been slow in taking advantage of the opportunity offered for financial gain. It is barely possible that these corporations have aided materially in promoting heated discussions, and strong inclination for set methods of instruction.

It is to be deplored that our educational system has laid itself open to commercializing agencies of any sort whatever.

**PART III.**  
**SURVEY.**



## CHAPTER I.

## EDUCATION.

When we consider any study from a purely educational standpoint, our first question is, what is education? Broadly speaking, it must be the whole effect of environment upon the individual. Teaching then becomes a factor in the evolution of developing man to his greatest efficiency. Hence the test of true educational training must be based upon the extent of power gained in the process. To understand fully what education means, requires a vast knowledge of many fields of human life.

In surveying the field of training (as well as one is capable), one feature stands out very clearly in all departments and lines of study. The teaching is too abstract, too formal, too far removed from any application to practical life, to meet the vast and growing demands of youthful education. Much that is given is pointless, or else not worth while, while still more is taught without due regard to its functioning power in the child's life. In some phases, the saving grace for the youth is that it does *not* function.

It would seem that, if education is to mean *anything*, it must furnish a body of principles, which will afford deep and wholesome motives for thought and action. It must not *dictate*, but rather, *instill* the correct attitude which shall function *normally* in the best interests of human welfare. Education grows out of life and must therefore be a preparation for *practical activity*. It must, in every detail, *harmonize with the instincts and feelings, and agree with common sense*, in its realities. *It must inspire to love of activity, and a desire for knowledge.*

We are surrounded by a physical world, as well as by an imaginary one, believed rather than proved. If we educate in the broadest sense, we strive to reconcile these two elements.

It has been reserved for our generation to witness and to become a part in a great drama of change in all departments of industry, social, moral, religious and artistic. If reviewed from afar, it would seem nothing less than a Renaissance, rapidly approaching higher rounds in the ladder of efficiency. To us also, has been given the privilege of studying child life scientifically in its many avenues of complex activities. Already we have brought the appliances of the psychological laboratory to bear upon the problems of feeling, language, social activity, religious, and now even art life, in all stages of its development. We have gone even further, and have audaciously probed for the inner soul of mankind.

## SUB-CHAPTER I.

## CHILD LIFE AND TRAINING

In the study of these developmental stages, the life of the child readily differentiates itself into the four great periods of infancy, childhood, youth and adolescence, each one well marked and very unique.

The first period, which extends from birth to two years of age, is one of physiological and sensory experiences; the second period closing at eight, is one of imagination and of motor activity. This in turn gives way to youth, a time of great adjustment. The culminating point is adolescence, for which the previous stages were merely a preparation. Now, all the dormant emotions awaken, and require a readjustment of the individual.

All through childhood, the physical activity is excessive, but neither strong nor coördinated. The fundamental, not the finer muscles are doing service. It is a time of free activity and of doing for its own sake. Mental action is rapid, but not under control, while the mind is receptive to a remarkable degree. The child is an eager searcher for knowledge of all kinds, and the attention flits from point to point. The memory is alert, often surprisingly so, the mind active, and yet fanciful and dreaming in the extreme, with an absence of dominating interests. The child has no hard and fast notions, is uncritical, willing to lend a hand at everything, completely untrammelled by custom or conventionality.

Beneath this turmoil, and just out of sight, both moral and aesthetic life slumber, not yet alert for life's duties, and still at the dawn of a transition period so little understood. A preadult life in which shadows are cast before, and mingle with the passing traits of childhood. After a supreme effort, nature severs this binding tie of dual nature, and hastens the child along a pathway strewn with great optimism, careless abandonment, and a closeness to nature, mingled with a confused waking and dream life.

Soon, old fancies and the old life are left far behind, while a new order is established. The memory becomes acute, sure and lasting, while the child shows unusual susceptibility to drill, discipline and adjustment. Finer movements come with ease, beliefs are more critical, fixed and definite. The mind is now becoming adjusted to an outer order of thought and action.

This early stage of adolescence in turn makes way for adolescence in its full maturity, a period of nervous disorder, emotional derangement and abnormal cravings and impulses. The entire nature indicates profound changes, and unusual upheavals within the organism. It is a time filled with grave dangers, for the possibility is that maturity may not reach full perfection. It

may be arrested in some part or function, in varying degrees from slight disturbance of balance to abnormal personality. The last change is a biological one of sex development, and marks the final achievement of nature in the development of the individual.

The real interpretation of this stage is moral, life henceforth for service and for the race. It is a time when evil strives to gain possession and nobler impulses arise. If growth is normal, and the education rightly directed, the youth soon emerges with his impulses well in hand, and turned into ever increasingly useful channels. The individual is at his highest point of adolescence, and what is done now is done to the future of the race. Whatever delays it and brings it at last to riper maturity, helps to bring the race to greater perfection. It is the time par excellent for the artist to work, while the clay is in the plastic state, and before age comes, content to hold its own.

To the teacher then, the task must be assigned of molding and forming these human bits of clay as he sees fit. To his knowledge and judgment alone, we must consign all that nature holds in store for the future. If this be so, the teacher must study his problem again and again, each time returning to the review of some truth profounder than the last. The art of imparting knowledge is but a small part of his task, and but the beginning of education. The teacher must consider all that effects the individual. A comprehensive science of education must be based upon the history of all the educational influences of the race, and must draw upon all the experimental and other studies of mental and physical ability and growth. It must include all hygienic principles pertaining to growth, and even many principles of psychology and of medicine. Every study that can be made part of the curriculum, must be studied with reference to every phase of its cultural value. Preparation must include all that is worthy to be passed on to future generations, and a system of education which fails to do this, falls just so much short of fulfilling a duty to the rising generation, and must fail to educate in the highest sense.

The true teacher of the future will be the one who points out the way to a better understanding of the child, and he whose mind and attention are fixed upon mechanism and system, and not upon child life itself, will stand most in the way of progress. Thus human psychology is the very core of the science and practice of education. It has already passed judgment upon many important problems, which were regarded as fixed. The new ideal insists upon keeping many questions open and unsettled, and by so doing insures a fresh and ready growth, continually stimulated to higher levels of efficiency, which means after all only a preparation for life. Almost all problems need further study, some have not even entered the field of investigation.

The task of teaching is not so much one of acquiring knowledge, as of gaining power, and of bringing out instincts to their fullest development, by instilling new impulses, and by revealing moral principles at precisely the time when they sink deepest, and may influence conduct most.

Education must see to it that no ideal of the past is lost, and yet instill a deep discontent leading to higher rational forms of culture. Even under the most favorable circumstances, adult life will enter and cut short the formative period long before we have systematized our plans, or are ready to hand over our charge. The best education must necessarily attempt to prolong this ripening process as much as possible in the most practical way, which must be at the same time the most natural and normal.

In a sense, the school does poorly what primitive pioneer farm life accomplished, and which is fast becoming but a memory. The vast laboratory of nature did for the child in many ways what no school system, however perfect, can ever accomplish. All kinds of interests in nature were opened to the child at a time of greatest danger to health and to morals. His life was one of freedom and of rural abandonment; his song, natural melodies learned from the birds of meadow and forest. The laboratory open to country children has not been replaced adequately by present artificial environment, and formal studies for mental discipline. In a biological sense, nature demands that we do not step aside from the pathway of her subtle art; she insists even, and any deviation from her beaten path, or any attempt to improve upon her simple but powerful means of development, only defeats its own aims.

The child must mature slowly, and this he can do only when his pathway is strewn with material upon which his thoughts may linger, otherwise his hungry mind will hurry on to a maturity, leaving only a hollow pretense, instead of a well balanced individual, susceptible to all higher values and ideals.

Our system must be modified to meet new conditions, if it is to train for the emergencies and opportunities of modern life. The ideal is that which best meets the vital problems of the present and near future. A century ago, stress could be laid safely upon books, for the home supplied the manual labor and more intimate training. The modern school must furnish not only mental discipline, but must also take over the industrial work and culture as well. The process of adjustment, which is necessarily slow and inefficient, leaves many a gap and void in its educational system. As a result, we see everywhere, signs of a soul hunger for something sure and real, an almost undefinable unrest which is pathetic in the extreme. This is apparent in the tendency toward peculiar religious views and hobbies, as well as in the mad craze for social dissipation and idle pastime of the

matinee and moving pictures, whose prevalence has grown to the proportions of a social disease.

The problem reduces itself to the task of combining all the essential elements in one individual, in such a way as to acquire perfect balance of all the faculties. It seems absolutely necessary to make wise use of all the means at our disposal. One of the chief objects of true education should be to prevent the lower forms of interest and enthusiasm from becoming established.

It is only in recent study, that the powerful influence of sex instinct has been traced to all forms of activity, and has been found to be closely interwoven with the best products of mental life. This being so, no theory of education can be well grounded or safeguarded which does not recognize the central place of this instinct. Of all studies upon the curriculum today, none acts so directly upon the emotions as the arts, and of these, music stands peculiarly alone, as possessing the mesmeric power of stimulating the emotions. If we accept the physiological evolutionary theory, music springs from the propensity to play, and is accompanied by a pleasurable nervous excitement. The real art product, after all, is nothing but the artist's inner need of expressing an accumulated feeling. In a practical sense, art expression may be regarded as a healthy and normal outlet for suppressed emotions and high nervous stress, caused by artificial modes of living and tense industrial conditions. (494b). Complete suppression of the emotions is not possible, hence the problem, educationally, is to find the most beneficial outlet.

The views of Partridge concerning music as a study are well worth consideration, and are here given in substance: When once the psychology of music has been brought to light, its important function cannot be ignored. More than any other kind of expression, it is the language of feelings, and hence the most liberal and humanistic of all, perhaps even literature. There is need of an awakening to its value in America. The quality of music in schools and elsewhere is very poor, and as a nation we lack sentiment, and are in danger of becoming arid in our emotional life. Music adds color experience and makes a nation expressive. It is thus, not for the few but for the many. All can participate in its educational value. If we seek for deeper reasons, we can say music is the expression of man that is larger and deeper than the consciousness of the individual. It comes from the genetic and ancestral life and appeals to the racial instinct. Its most fundamental quality is rhythm. Music arouses every mood of which the human consciousness is capable, and gives a sense of freedom. This is why it finds response so early in the child, and why natural scenes and woods are suggested in all responsive minds. If this be correct, it is difficult to overestimate its importance in education. (494b.)

The impressions of Prof. Davies of Yale, embodied in his

"Art in Education and Life," published last year, strongly reinforce those of Partridge just given.

Prof. Davies says, that in seven years of teaching and observation in Yale, he finds the men lacking in sensitiveness and delicacy, pertaining to art and beauty. He attributes this to something wanting in the earlier stages of development in the public schools.

On psychological grounds, he adds that "the sense of beauty is a constitutive element of human nature, and involves, in a peculiar way, the activities of ideal perception, imagination, emotion and judgment. It is to be distinguished from agreeable feelings that follow normal activity." Education demands a process that squares with all the facts of human nature, an ideal that will meet the demands of a new standard, an ideal that will chasten and refine. Our aims have been to foster a race of hardy citizens, but not a race of refined and subdued ideals of goodness, purity, truth, and high moral principles. To test every phase of life by the standard of material success grows irksome. The strenuous life fails as an ideal, because it is not true to the whole of human nature. Moral intelligence and the aesthetic wants are as truly human nature, as are the wants of the body, perhaps more so, since they are permanent and lasting, not a passing whim.

This sacrifice of feeling has deeper consequence than appears on the surface, for any weakening of the sentiments means more than the loss of creative effort. It effects the entire nation, crippling aspiration and poisoning religious life with indifference. It means for the people, a lowering of the social tone, and a diminishing and coarsening of the sources of satisfaction. This commercial ideal seems to be inseparable from a crudity of culture, exaggerated importance, a glorifying of mere bigness and strength, even vulgarity of speech and manner, which can never be anything else than a confession of weakness, from lack of sound training in the higher arts of life.

History itself shows that the loss of sources of permanent satisfaction, has been the forerunner of decline and fall. We can see where a state of civilization leads to whose worth of life is estimated in terms of mere brute force, or dollars and cents.

Prof. Davies brings up a point which is very significant in the fact that lack of art is shown in our trade with France. She sells manufactured articles infinite in variety, we send over crude material. Her peoples have an instinctive artistic taste fostered by years of school training along art lines.

Concerning these conditions, our consul in Paris said, "there must be a change in our methods of education, the foundations must be laid deep and strong for a higher and more subtle industry." America must prepare for an artistic revival, and education is the principal agency to be relied upon in this reform. (511.)

If we follow Prof. Davies' line of argument, a frank comparison (between American born and educated and those whose training has been secured in the older countries) brings out the same glaring need (in our own people) of deeply rooted culture. The tendency is toward a superficial display and lack of a broad, true perspective.

European countries have gone at art training, not as a frill for fashionable boarding schools, but as a real adjunct to school training and discipline. Nowhere is this more evident than in Germany, and as a result, musical instinct in particular, has become so firmly embedded in the life of her people, that it can never become eradicated.

By some means, we must find a binding tie in our social relations, particularly in the home life. The child's feeling, "you can stay at home when you can't go anywhere," is common among maturer minds, and has disturbed the solidarity of the home. Delinquency courts and marital unhappiness show a failure on their part of education, to contribute the most important element in our national safety, the American home, the real center and permanent organization of the nation. Dissent has even crept into our church pews, the organizations to whom we naturally look for the highest moral conceptions, and embodiment of the noble teachings in the life of Christ. With a common interest, and one worth while, *children must find enjoyment at home, if the home is to be an integral part of their development.*

May it not be inferred that we have overlooked one of the most powerful agencies for strengthening the foundations of the home, by failing to develop the musical instinct? The author's investigations along this line, showing the great amount of music study outside school hours, would lead to such a conclusion. It is hard to estimate the effect of united efforts along these lines of study, by co-operation in community music, festivals and amateur stringed organizations, such as are coming into prominence more and more, as shown earlier in this thesis. In all history, no element unifies a people as does music, in so much as it is a direct appeal to the emotions.

Since the beginning of organized effort, human action has been peculiarly fascinated and led by the strains of music of some variety. Recent investigation has shown that, although everything in the form of music has been denied the saddened hearts of the Russian exiles, relief was found for those dejected soul by their indulgence of a chorus, chanted with closed lips and an orchestra formed with manacles and women's combs as instruments of music. This adds but another proof that all people use music as the most simple and powerful means of expressing the sentiments with which they are oppressed. The song of the slave has been an important factor in our own national life.

If musical expression is so fundamental, it should become an important adjunct of education at public expense, for it forms one of the highest expressions of national life. The "let alone" policy adopted by our schools and higher institutions has bred low standards, and made merchants of musicians. *Without the best supervision and support, all arts tend to develop into money making corporations, a principle which is detrimental to the advancement of any educational ideal. Hope of financial reward never brought forth an immortal work.* History does not prove the wisdom of a policy of indifference to art or literature. In regard to music, our nation is not doing its duty toward the poor. Furthermore, it is unwise to separate men by great barriers, *i. e.*, the rich can afford advantages which the poor cannot hope to obtain without public help, notwithstanding the fact that the poor may possess double the talent. (468.)

The past attitude of educational institutions toward music has created an unfavorable sentiment among the masses, and a belittling of the art which will be hard to uproot. In addition, the separation of a scholastic and a musical training has served to intensify the isolation, and ingrain strong prejudice, even more so than old Puritanism. Our system of education may hold itself largely responsible for conditions as they exist today, and, in particular, for the class of musical instruction which is being infused into our schools. The completion of a double education, coupled with a struggle for daily bread, is beyond the physical endurance of the masses.

We find those whose life and education have been mostly artistic, who, through neglect of these other factors, from the moral point of view, ill balanced and unstable. But the source of trouble is not with the education they have received, but rather with the part that has been neglected. A musical training in itself is not enough to train the moral character, or to secure normal balance. It lacks that personal factor in the ethical sentiments which leads to their application in conduct. The difference is not that art and morality are contradictory, but that, in the emotional life, those two aspects fail to meet at the most critical point. Rightly taught, music is a safeguard against that which is ignoble and base. Maliciousness and brutality are not the ruling faults of musicians, even if strong emotionalism leads sometimes to moral excesses. So exclusive and intellectual have our educational ideals become, that we are in great need of an equal distribution of the present unequal cultivation of the emotions. (464.)

There is evident need of school discipline for the musician today, and there is urgent reason why he should remain under restraining influence longer than through the grades. For the artistic personality has impulsiveness, emotionality, nervousness, and highly strung temperament. He is even sensuous.

While highly gifted, there is need of balance, reserve, reason and mature judgment to temper the former qualities. The modern educational system fosters the latter traits of character. The typical American conservatory engenders the former elements, and these are always a natural endowment in the musically gifted child, regardless of the character of the educational discipline.

If the per cent studying privately averages from twenty to fifty, or sixty, sometimes even more, and the number is on the increase, the student of social conditions can see whither our art training is drifting, and the general tendency. Moral conditions in the schools are not promising, and there is cause for serious reflection, even in the kindergarten. It would seem that the reproductive instinct dominates even the infant mind in an all too early stage, often of a perverted type.

It is not only wise but expedient, that *all* the educational training of a child be handed over to the schools, and imparted by those who are fitted to deal with a difficult problem. It is not impossible that these more highly gifted children with overwrought temperaments, may be the chief offenders, in a wrong solution of moral principles. They are forced, here and there, into avenues of study little liked by their natural talents, or else they break entirely loose from school discipline, preferring to follow artistic cultivation in a more rarified atmosphere, and in private conservatories and institutions, under a class of instructors selected by no criterion or code of ethics, save that of artistic talent or genius. The very principles which these instructors instill are already in excess, and especially in the more musical children.

The radical argues that art training be shorn off, but this method only aggravates the difficulty and is not a solution. A natural instinct is not so easily disposed of. The author has come in very close touch with school children of all ages and both sexes, and has seen these conditions many times.

It is not a question of uprooting any natural talent, for the musical instinct is as normal and has the same claim at the hands of our school system, as a taste for mathematics. If such is the case, the only question is, how best to satisfy the peculiar needs of these children in our schools and universities, and how best to make them happy in their school life, at the same time fitting them for a nobler and more useful life in later years.

The advent of music upon the curriculum upon an equal rank with other studies, has caused grave doubts and misgivings in the minds of some, who do not see its application in the sterner avenues of a struggle for daily bread. However, music rightly studied as a branch of education, and *rightly taught*, need not interfere with the life work or earning capacity of either the merchant, the farmer, the butcher, or the baker. The student

has no fear of becoming a linguist if he studies languages, nor does he anticipate becoming a chemist from contact with the laboratory. Why then attribute some miraculous power to the study of music? The trouble lies in the perspective of the educators, and in the way we have been teaching music, not in the art itself. It is neither the aim nor the desire that we train all our children to proficient digital skill or vocal dexterity. Heaven forbid that we should foster a nation of people all striving to outdo each other in a more or less superficial display of the emotions.

It very often happens, that the keenest appreciation, the most highly gifted musician and best balanced individual has attained such a development by a very mediocre display of technique. It also happens that the virtuoso is sometimes a fool, even though his presentation be as perfect as the polished block of marble, fresh from the hand of the sculptor. The latter type of musician has gone off on a tangent, a proceeding which always yields poor results, whether in art or scholastic lines.

Because of its showy side, in that it lends itself readily to the footlights and the drawing room, music has become a tool of the uneducated well-to-do class which seeks social distinction, as well as of the social belle, the debutante and the boarding school girl out for "a few finishing touches." Even the ten cent show and the dance hall each contribute their share of attention in using music as a foil, very often of the basest sort.

At the same time, non-recognition and indifference is forcing some of our best artists, with noble instincts and temperaments which revolt against such conditions, into these coarse byways (the dance hall and the pool room), often with slight renumeration, in an effort to earn a livelihood in some form of respectability. There can be but little doubt that the life of the artist is sometimes that of great sacrifice, and the student, if he pauses to reflect, cannot but be impressed by the fact that it is self-imposed. The trials and hardships are often endured uncomplainingly, for the sake of a great gift. That a talent should be cultivated under such adverse circumstances, demonstrates what compensations it must offer to the individual, for he has found the keynote to a complete satisfaction in his art life, which we have not sounded in our public schools today. Conditions show that we must find a solution, if we are striving to the best welfare of our children.

The time has come when music may be considered in its broader relationships. The present musical status and psychological analysis is such, that the material is at hand for a systematic study, if we care to avail ourselves of the opportunity. We need a more reflective study of the data, and a better adaptation of such material to the fundamental principles of mental activity. A musician is interested in music for art's sake. The

philosopher directs his interests outward, seeking for points of relation between music and the other arts, and other forms of human experiences. The latter must recognize the right of the musician to priority in his own field. But the philosopher is seeking the pathway which connects this art with all the rest of human activities. Clearly and accurately as possible, he must attempt to ascertain the nature of the psychological processes involved in man's experiences. This is imperative in music, for so little has been done that is systematic, and, besides, the mental reactions attending musical sensations are so subtle as almost to evade study. However, psychological examination of music is necessary, for thereon rests the possibility of relating music to other activities and hence to other studies upon the present curriculum. Whether this end will ever be attained, remains to be seen, but it presents the most satisfactory method of procedure under existing conditions. The point is, can music justify itself upon an overcrowded curriculum, and if so, how? (464.)

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#### SUB-CHAPTER 2.

#### PRESENT CONDITIONS.

Before considering the possibilities of music upon the public school curriculum, it will be profitable to glance at the results of our present system of musical instruction, not only in the schools, but what may be termed the better training.

Only an allusion need be made to the grade of music found in ten cent theaters, or even some of the best on Broadway. A superficial inspection of the so-called "ragtime" in the home reveals the status. Considering the number of musical children in our schools, there seems no excuse for such low standards. Teachers of English generally succeed in training the youthful mind away from coarse literature, why should the process be more difficult for some teachers of music? Personal experience has shown that there is no trouble in instilling a love for good music, nor do the children generally harbor current music of the day. If correctly taught, children take to the better class more quickly than to the cheaper. It is quite another matter to reshape a perverted taste, and is seldom wholly successful. Wrong educational growth seems to leave a scar, even when corrected.

It is possible that there is no relation between artistic beauty and righteousness, but all the evils cannot be summed up adequately, without mention of the songs of the salvation armies,

whose quality can, however, be overlooked, because of the good work left behind.

Still, the modern song book which is put into the hands of the child by many churches, cannot so easily escape criticism. It is doubtful whether these books are always so good in quality as some of the popular selections. The songs are used because they represent the popular taste. Yet how much of the above class of music would pass the test of a scientist, a musician, an educator or even a sincere and intelligent Christian?

A taste of this sort is not normal. Children are trained into it, as shown by tests along this line, after instilling a love for better music.

The cases cited in the municipal section of this thesis, where the best products have been given to those of uncultivated tastes, prove the inborn love of the best art, when not distorted.

Investigation has brought another point to notice which is significant as regards modern pedagogical methods and results. In selecting an adult class for experimental teaching, it was the purpose to use absolute beginners, but only a few were found. It would seem then, that most people attempt to study music privately at some time. In regard to questions as to the reason why they failed, the answers indicated lack of interest, discouraged by teachers who said they could not learn, while over-doses of technique were the causes of some failures.

An increasing number of children have come for instruction the past two years, and their difficulties with former teachers seem to be almost wholly the teacher's lack of understanding of child development and child psychology. The demands made are those suited to adults. Interest and attention are both disregarded, too much exactness, overuse of pointless, mechanical exercises, and not sufficient infusion of good pieces, are some of the complaints. A stereotyped method of teaching without any study of the child, is perhaps another common fault.

Failure must be laid at the door of the piano teacher particularly. The complaints come from sincere, hard working students. The trouble seems to lie in inability to express the aesthetic and emotional state through the medium of the hands. The tools have not been prepared. Since muscular development is more or less of an athletic development, coupled with intense pleasure if presented rightly, it appears that any pupil of the keyboard should attain, at least dexterity, and be perfectly unhampered in expression of inward emotion. The value and worth of the latter is of course inborn, and not to be instilled by any instruction, however good.

Paderewski, who represents a high degree of pianistic ability, bears out this thought in saying, "It is well to remember that in the case of piano playing, the message from the brain has to be interpreted by muscular action, and the more highly trained

the muscles, the more harmoniously working the nervous system, the nearer it is possible for the player to succeed in getting that which he produces to approximate that which he conceives." (542.)

De Pachmann, who is likewise a master of the keyboard, says that "work is the greatest intoxication, the greatest blessing." But while these eloquent words stir the enthusiastic teacher who has overcome the difficulties, the attitude of the beginner is quite different. To him we will not talk of work with its endless grubbing. While he doubtless works hard, he works outside of music, not in it. Many students spend years playing notes with fingers and keys, never listening with the musician's meaning of the term.

De Pachmann further adds, "we will play to our pupil and have him play to us, we will talk to him of music and musicians, and of other inspiring subjects, to capture his attention and arouse his ambition. In general, we will endeavor, by pictorial word, by illustrative action, to control his attention and to direct his efforts. By these means, we may stir his imagination, feebly at first, it is true, but more strongly in the end, and by so doing, experience that inner listening which is so enraptured, that it takes possession of the entire being, infusing the pupil with meaningful music which clamors for audible expression." Such is De Pachmann's attitude. Viewed in this sense, unfortunate indeed is the pupil in whom such a state has been aroused without producing, at the same time, perfect facility to express the emotions. He has been left with the dry husks. (542.)

Attention has not been called to the above defects solely from the results at large, but also through experience. Knowledge of the defects led to observation, and to a study of some means by which most of the vicious pedagogical training in private instruction might be eliminated, by incorporating such training into the public school system. Questionnaire and study have shown that we may estimate practically a fourth of the Nebraska school children overburdened by this outside private study. If they are talented, the demands of the music teacher are usually beyond the mental and physical development of child life.

By different tests, it seems that mere note reading as ordinarily required in exercises and studies, is tending to weaken the eye-sight, often permanently. The small dots are harder to follow than the print of a book, then too, the child glances repeatedly from fingers to notes, constantly changing the focus of the eyes. By sitting down, and purposely practicing as a child does, one finds that even an adult's eye is taxed severely. Because of this, and also because of the fact that such continual note reading (in order to gain proficiency and skill) causes mechanical playing, it has been the purpose to substitute carefully chosen melodious passages, some from books, many original, and always given

and practiced from memory. Well selected pieces will present whole sections which serve admirably to give very subtle muscular training in the mere doing for the sake of aesthetic enjoyment. Ingenuity upon the part of the teacher can fashion passages for such hand training, which are a delight to the child, and which rescue him from the merciless grind of mechanics. Such a muscular training must present technical instruction of the higher type, since it is at the same time an emotional outlet, and a process which commands interest, lively curiosity, and development which is perfectly normal for the child.

The piano or instrumental phase has been given somewhat in detail, since it is the most widely studied instrument and is capable of expressing full harmony. For this reason, it is at once very important. What has been said here with regard to piano, applies equally well to any applied branch where some instrument is used as the medium of expression. Voice training is not hampered by such difficulties, since the medium is the human body itself. The difficulties here are those peculiar to voice only.

These observations have been based upon a series of experimental tests (which follow this section) upon classes from the grades to middle age, and are the conclusions drawn from the formal application. The entire aim in the tests has been elimination of unnecessary or harmful training, and to find, if possible, a way of presenting the subject in a normal manner.

For, it will be remembered, in language or drawing, the child learns to speak, he learns to draw long before any thought of technique of the art is presented. He seeks enjoyment in the mere doing, and any rude presentation of technical work will serve only to make distasteful the very subject in which he takes delight.

The genius scorns all bounds, and gives free reign to emotional expression, refusing to be restricted by artificial limitations, for his emotional and intellectual activities mark the outposts. Each human being is a genius in his own small world, and needs but the environment for enfolding as nature sees fit.

The fact that so many of our great artists have studied little (a few have had practically no lessons) should be significant to the teacher of music. There is possibility of over-teaching, and a consequent destruction of initiative and individuality, which are after all the characteristics of real talent or genius. The budding tree which unfolds its blossoms in the early springtime, needs only the heaven sent rain and the sunshine. It may be trusted to open its buds, and there is no reason why a rude hand should force their premature development. Our human tendrils have a still greater power of development, if they may be allowed the same privilege as the mountain pine, or the delicate fern unmolested at its feet. We may water the roots of

the thirsty plant, but it is not possible to open the tiny pores and infuse the nourishment. Likewise, it is possible to surround the child with every stimulus for mental development, but he will in the end assume the responsibility of selection. If the material is unpalatable, he will spurn and reject it, in spite of the attitude of the teacher.

The present problem is not so much one of scarcity of mental food, but, rather, is it pleasing to child life, and is the child absorbing, or is it simply a stoic tolerance from sheer necessity?

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### SUB-CHAPTER 3.

#### ADULT TESTS IN PIANOFORTE STUDY.

All lessons were private and a half hour in length, careful record was made of the practice time each day, and the tests were conducted both objectively and subjectively. The method of instruction was based more or less upon a combination of the Leschetizky system and of the Virgil clavier method, the developmental stages being original.

The so-called "exercises" must not be taken to mean exercises or studies in the ordinary sense. They not only afford a shorter avenue to aesthetic enjoyment, but increase the latter. In some cases, the interest has been greater in watching growth of strength and facility in this memory work than in pieces. The aim throughout has been to promote interest and attention, by the method of training and aesthetic enjoyment obtained from the best of simple classics, no compulsion or prompting being used in exacting practice. In almost every case, it was necessary to break up artificial conditions.

The "exercises" were always from memory, the purpose being to allow the mind freedom for exaggerating looseness of muscles, and the formation of rapid development and contrast between slow cantabile style, using the heavy pressure touch of the Leschetizky method, and constantly alternating with very light, fast work upon the surface of the keys.\*

Carried along with this study were powerful exercises for stretching the tendons between the fingers, and occasional special ones for strengthening each separate finger, away from the piano.

Most of the memory work was adapted to and formed a special study of the technical difficulties of a piece about to be taken

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\*The writer is indebted to Madam Conrad for many valuable suggestions in regard to muscular hand development.

up. The constant aim was to keep the muscular development in advance of the mental. The exercise work was reduced to a minimum in every case.

The adult classes consisted of three sets of experiments: (1) Married women, (2) university graduates working for advanced degrees, (3) adult working girls.

#### MARRIED WOMEN.

##### 1.

A young lady with no previous training and of a social type, with no children. She studied in February and March, but ceased on account of illness. The average practice was one and one-half hours daily. Fingers were naturally strong and acquired looseness immediately. Perfect familiarity with the staff was gained, as well as a clear tone and good discrimination of tonal effects. A fair amount of speed was attained. Three compositions of the grade of Schumann's "Slumber Song" were mastered with pedal, one involving chord technique, the others requiring the tonal quality characteristic of Chopin.

Had this subject continued, the purpose was to lead her directly into Chopin and Schumann.

##### 2.

A young lady who was brought up on the farm, quick mentally, but with only an elementary education. She was a clerk in a store previous to marriage, of a very practical and sensible disposition with a domestic inclination. She had no children. The tests were hindered by the fact that the subject was extremely nervous, owing no doubt to her physical condition, as she was soon to become a mother.

The experiments lasted during February and March, and the lady was an absolute beginner. She was of a soft, loose, childlike build, which lent itself readily to the finger gymnastics. Five pieces were mastered of the first grade, and of a dreamy, poetic quality. A naturally quick and receptive mind was clearly retarded by the condition, the apparent unaccustomed dulness seeming to fret the individual.

##### 3.

An older lady with grown family, surrounded by good educational conditions, and with a very musical ancestry. She had broad experience, good understanding, and was reared in the city. She was a good reader and accustomed to thinking and reflection.

The subject was an absolute beginner, started January 1, with two lessons a week, and still continuing with every possibility of becoming an interesting performer.

She was given two simple pieces the first week, the second week she began a fast "Spinning Lay" with notes lying very easy for the fingers. This was thoroughly learned by February 1, with pedal use in the same the first week in February. In the meantime, Guilmant's "Lullaby" was assigned the third lesson, intended especially as a tone piece, the first page being well played by the time the "Spinning Lay" was completed.

The Chopin Prelude No. 7 was started the sixth lesson, February 5, and proved hard to master, since the notation was still very new. On February 17, the subject had discovered the feeling of power gained by finger pressure. A strong sense of satisfaction was felt from perfect looseness and good physical conditions. From this time on there was a sense of great enjoyment in watching muscular development in the finger gymnastics, and in producing the clear liquid tones which are characteristic of an absence of muscular tension.

By this time good progress was being made in all forms of finger legato and velocity, chromatics, rapid trill work, slow arpeggios, pressure exercises for strength, and stretching exercises, with a beginning of the use of dynamics.

Gurlitt's "Merry Company" was given the first part of March, requiring a dainty touch and staccato. It was fairly well mastered the first lesson. Tschaikowsky's "Dolly's Funeral" was assigned March 19, and was the most satisfactory piece given. The Russian element of deep melancholy and heavy tragedy was perfectly interpreted and appreciated, resulting in a beautiful conception in the performance. Tone quality was good, and there was no reason to doubt that the result obtained came from a mental grasp of the composer's art, and this minimized technical difficulties.

This selection was mastered at once and gave the performer an infinite amount of pleasure. Improvement was very rapid after this, muscular freedom, interest, and attention being all that could be desired.

A "Romace" in three flats was given April 9, especially a tone piece, and was acquired readily. At the end of the month, she had taken up some charming etudes of Streabbog of the second grade, using only those which avoided the mechanical quality characteristic of such studies. Her technique at this point consisted of a large variety of trill exercises for speed and lightness, and holding down the thumb, meanwhile. These exercises proved hard to master.

The subject has exhausted second grade work as far as instruction is concerned, and is ready for third grade pieces, after more freedom has been gained by the present pieces, and continued finger exercises. She shows a strong tendency to improve most rapidly when her lessons are slightly beyond her technical equipment.

The pieces, so far, have been selected from W. S. B. Mathews' volume of pieces, grade one and two combined.

She may now go into the second volume of the same, which includes the third and fourth grades, or else take up a volume of Schumann or Schubert with some Russian numbers. If improvement continues steady through the summer, she will attempt an easy movement from a Beethoven sonata in the fall.

So far, the subject has memorized all pieces without any difficulty. There seems to be a strong desire to free the mind of note reading, and a tendency to concentrate upon the attainment of muscular control and aesthetic emotion. The latter element is strong and well developed, while attention and interest are excellent. The test has been very satisfactory, and if carried out for two or three years, will aid very materially in giving data upon the possibility of adult learning as applied to the practical study of an instrument.

The practice hours were as follows:

	Pieces	Exercises
January . . . . .	12 hours	6 $\frac{1}{2}$ hours
February . . . . .	15 $\frac{1}{2}$	8 $\frac{1}{2}$
March . . . . .	15 $\frac{1}{2}$	13 $\frac{1}{2}$
April entire practice 20 $\frac{1}{2}$ hours.		

The entire practice period has amounted to 92 $\frac{1}{2}$  hours, approximately one-third being devoted to memory work or hand development, and averaging about three-quarters to an hour a day altogether. It will be noticed, that while the time spent on pieces remained fairly constant, the time devoted to exercises steadily increased, and without any suggestion. This was due to a realization of strength gained, and a lively interest in the exercises which were characteristic and very varied, and as melodious as simple pieces.

In this test, there has not been any trace of diminution of ability on account of riper maturity. On the other hand, this was a distinct gain, in comparison with the account of tests which follow later. Some of the tests in which the subjects were barely leaving the teens have seemed hopeless, owing to instability, and chaotic mental conditions.

It would seem that a study which yields such return as this one, is worth

while at any age, if we measure educational activity by the amount of power derived, and the satisfaction gained.

## 4.

This subject is a middle-aged married woman with two children, and of domestic tendency. She was married young and has had no chance for higher educational development. She is naturally a student and great reader, with a dislike for social life, very industrious and of serious disposition.

Her lessons began September 19, 1913, with only such knowledge as she had picked up in her own slight practice. Her physical conditions were unfavorable, being of a nervous temperament, with very tense muscles and slender fingers. She took fourteen lessons up to Christmas with little change or improvement, except a trifle more finger dexterity. I went away for study and left her in the hands of an assistant from January until September.

With possibly more skill, but the same tightness and mechanical work in evidence, there was no fundamental change upon my return. She was taken out of the Czerny Velocity Studies upon which she had been working, and confined entirely to the exercises and pieces, starting as a beginner. The mechanical tendency was easily overcome, but lightness as a result of looseness was much slower in developing. She has been one of the most satisfactory pupils of the test, and probably would have gained much more rapidly, if muscular tension had not become embedded at first. The results were as follows:

August 20, 1914, five finger work was given from memory, for *lightness* and *speed*, with the entire mind concentrated upon *relaxation* and *looseness*. These were supplemented by a slow, dreamy piece for tone quality, and one full of buoyancy and lightness, both of a nature to be performed without exertion.

The finger exercises included the powerful Leschetizky exercises for developing strength, and stretching exercises for loosening the tightened tendons. Except for gradual strengthening of fingers, there was no change up to November 5, when the first clear tones were noticed, and the tension was sensibly less. By the middle of the month the tone began to show finish. By December 1, spontaneity began to develop, but with the mind still fixed upon technical difficulties, and careful avoidance of tension.

December 17, "Night" by Smith, from Mathews, volume of third and fourth grade pieces, was thoroughly mastered and memorized. The tone was beautiful and the muscular conditions were very satisfactory. "The Mill" by Franke, also being worked on, could not be mastered. It is a light, fast staccato base, with a tonal melody. Staccato playing was and is yet liable to be attended with stiffness. She dropped "The Mill" and took up the "Norse Song" in Mathews' album, which is composed of chord work. This was fairly well mastered with much care and study.

Schumann's "Scenes from Childhood" and Chopin's Prelude No. 7 were taken up the first of the year, the latter being mastered very rapidly. A Polish selection from the Mathews' album proved difficult, and was not mastered.

There was a general need of more legato, but lightness was good. The tone was lovely, and the tendency to get high above the keys still very evident. It may be added that this fault has been hard to overcome, and comes up occasionally still in hard passages. Superfluous movements and waste energy have been unusually hard to master.

Schubert's Impromptu Op. 90 No. 3 was given February 18. Work was assigned from the Leschetizky instructor March 4, and continued up to the present time combined with original exercises assigned from memory.

Chopin's Prelude No. 15 was given March 11, and will prove to be the most satisfactory piece studied. It will probably have artistic finish, as it seems to present no technical difficulties.

Chopin's Prelude No. 18 was assigned April 29, but has not been studied long enough to be able to judge of results.

Chopin makes the strongest appeal so far, as well as composers with the same general tendencies. As yet, only poetic tone pieces are a success, the subject being unable to carry correct hand conditions over into rapid passages.

All velocity exercises are now played with perfect relaxation, excellent tone and high speed. Good muscular conditions are normal and unconscious, with no tendency to relapse. Several attempts have been made, but without success, in selecting a piece which will carry this condition into a higher tempo. The subject has been helped greatly by attending good artist performances and some orchestral programs this winter.

Her attitude toward her work is ideal, and conditions favorable for development, which should be rapid from now on, as the prevailing difficulties have been pushed to the background. She has no trouble in realizing as soon as muscular conditions are not satisfactory.

The practice hours were as follows: Up to December 1, 1914, half-hour daily amounting approximately to about 144 hours. Recorded time for formal tests was as appended.

	Pieces	Exercises
December.....	4:15 hours	7:25 hours
January.....	6	6
February.....	6:45	6
March.....	8:15	9:45
 Total.....	25:15	29:10

Total practice hours, 198:25; only 29:10 hours not devoted to the pieces. As the table shows, the practice periods lengthened as interest and advancement became more marked, at first averaging half hour daily, and later increasing.

#### UNIVERSITY GRADUATES.

##### 5.

This lady was not a graduate but had been a student, and is now a teacher in the city schools. She had received about a year of training several years ago in a conservatory. She studied during December, and owing to heavy school duties, had to drop her work. No careful record was kept, since the time spent was too short to admit of any results.

##### 6.

A graduate of emotional type and strong social tendency. Four months' training failed to develop suitable material for test work. Concentration was not possible, while there seemed little coördination between the mental state and muscular control. There was, however, noticeable gain in tone quality and smoothness of technic.

##### 7.

This subject is a candidate for a higher degree, and studied two months about a year ago. She is a practical student type, and of a serious disposition. Her study lasted two and one-half months, or until the middle of March, when work upon her thesis caused her to drop the experiment.

She was greatly handicapped by overwork, but obtained good finger control, and was able to play small tone pieces with considerable ease. Entire flexibility and relaxation was obtained, and several small selections learned with accuracy and good habits. On account of heavy work, no memorizing was done.

Her time schedule for January and February was as follows:

	Pieces	Exercises
January.....	1:25 hours	2:45 hours
February.....	3:30	3

The total practice for the two months was approximately eleven hours, which was scarcely sufficient for a fair test.

## 8.

This lady is a candidate for higher degree, and had taken about ten lessons several years ago. She is of an intelligent, serious type, very industrious, and naturally a student. She had practically no knowledge of music, having forgotten the notation almost entirely.

Her hands were well developed and strong, but had a stiffness hard to overcome. Besides developing exercises, two small pieces, "Child's Prayer" a tone piece, and "Murmuring Spring" for rapid work, were learned the first two weeks. Schumann's "Merry Farmer" and the "Norse Song" were given the third week. The first was mastered quite readily, the latter required much practice to get good chord effect.

Chopin's Prelude No. 7 was given February 2. Her hands had gained in lightness and had less tension. Schumann's "Soldier March" was assigned March 2, and a small study.

When the subject stopped April 1, to work on her thesis, nine pieces had been learned, nearly all memorized, and all but the late assignments played with loose muscles, good tone and some finish.

## WORKING GIRLS.

## 9.

This subject had strong social inclination with no desire to do serious work. She was foreign, speaking English imperfectly, and was retained but two weeks.

## 10.

A young lady of practical, serious nature, with elementary training. She was a beginner, and gains very slowly. Her mind is not alert, but she is patient and painstaking, and has always had a desire to learn. She has been studying nearly two months.

The hands are beginning to coördinate pretty well in different voices, and the notation is not so much of a problem as at first. Two small pieces are partly learned, but no attempt has been made as yet to develop speed and lightness.

The difficulty is a mental, not a physical one, and very much more of a problem. She is interested and offers a good study of a rather unusual type. A fifteen minute lesson a day would yield excellent results, as the gain mentally during a thirty minute lesson period is very noticeable.

The practice hours have approximated about thirty minutes a day. This subject has never been able to sing a tune or hum a melody.

## 11.

This lady has been studying for two months. She had taken lessons before, and played a strong first grade, hardly second. There has been considerable gain in an aesthetic sense chiefly through the pieces, but not much muscular improvement. Up to the present, the young lady has not shown much interest in the latter, so that such practice afforded little progress.

She shows quick intelligence, good musical ability, and has gained much in tone quality, finger control and use of the pedal, which she did not understand. The practice averages about half hour.

## 12.

This subject had studied about a year with two different instructors, and had never learned the bass clef. Her complaint was that she had never been able to gain any velocity.

By disposition she is diligent and of an industrious nature. She is not mentally, extremely active, but retains carefully what she has learned.

She started immediately upon five finger exercises from memory, for velocity and lightness. Her trouble was that she used her arms entirely, thus affording little finger movement. She took up pieces written for both clefs at once, and found them very hard the first month.

The arm and finger muscles are quite loose and free now, and the velocity has more than doubled. She has succeeded in correcting the exaggerated movements of the arms. In the course of two weeks she will be ready for the next grade. Two lessons a week are taken with an average of half an hour practice.

### 13.

This subject has been one of the hardest to deal with. She had taken a couple of years before, but had never been able to play a piece. Her fingers seemed awkward, and lacked strength sufficient to press the keys. As a result, she played with a harsh tone entirely from the arms. The pieces were mechanical to the extreme, and sight reading was very poor. I have used different methods for two years with no satisfactory gain. After putting her entirely upon five finger memory work, and using nothing but light finger touch and velocity, the abnormally heavy playing was overcome. Much introspection, extreme care, and absolute avoidance of any suggestion of heavy pieces, with a freedom from notes, secured results which are satisfying. Several pretty pieces are played daintily now, with good habits and much pleasure to the performer.

A second pupil from the same teacher showed the same forcing of tone, and must be connected in some way with the method of instructing.

### JUVENILE CLASS.

While it was not the purpose at first, to include observation of children in these tests, the results were so satisfying that some were made unknown to the subjects.

This year more than ever before, the class has been troubled with weak eyes resulting from the application to studies, and have had nervous breakdowns. This nervous twitching was shown in some while at the lesson even. Study books have been gradually abandoned, the same system of exercises which are given to the adults being substituted. The keeping of a time schedule has been required, exacting only a half-hour of daily practice, but thoughtfully and carefully done. This seemed very necessary, as some of the children became very irritable on account of the constant reminder to practice by mothers, when very often they had already over-practiced. A time card, elimination of all waste energy, and short, crisp, pretty exercises from memory have secured results. The children are all, without a single exception, very happy and contented in their work.

This process requires a teacher who is resourceful, and has skill and ingenuity in creating vital exercises to offset technical difficulties in the pieces; but it is a system which pays a hundred per cent in advancement, for by it the health of the children is spared as much as possible.

Since the first of the year, no printed studies or etudes have been used for the children. Freed from note reading, they take

great delight in introspection, and learn to tell very quickly when they play with stiff arms or fingers. When once they require a free, loose style, a relapse to muscular tension seems to annoy them very much.

Only the general characteristics of the juvenile subjects will be given, with the exception of the last, No. 20, which has been recorded very carefully, as she furnished a strong and very interesting study.

14. Aged 15.

This girl began her first lessons on November 26, 1912, with a strong liking for the aesthetic rather than any suggestion of drill. She is now in the adolescent stage, developing very rapidly, is robust in build, and full of energy. The family is large, and she does considerable house work outside of school hours. Lately she has developed a keen liking for her music and plays incessantly. For the past three or four months, when she had the added burden of learning the German catechism, she dropped her piano lessons, but took them up a month ago, and she has been busy learning several hard pieces. Small technical discrepancies do not trouble in the least, for she goes through her studies and pieces in a lively rate of serene complacency and contentment. Her music, while not exactly satisfactory from the artistic standpoint, is affording her a superb outlet for surplus energy and emotional life. It is possible to hold her down to melodious pieces of any degree of difficulty. She seems to delight in overcoming obstacles in the latter. They are soul satisfying, if only hard, but easy exercises intended to develop speed and relaxation do not command a passing notice.\*

15. Aged 11.

Number 15 was a very difficult pupil at first, a sister to number 14, but of entirely opposite turn. She has not reached the full adolescent stage, and takes discipline and drill perfectly. Her touch is clear and her position and muscles perfectly relaxed. A shadow of the emotional element is present. This child is one to whom exercises and studies in the usual orthodox style were given for the first year. The second year (she began two years ago) the process was reversed. She was given the progressive work from memory, using eyesight only for pieces. This was not only expedient but necessary, for her eyes were suffering, and now require glasses. Her practice averages twenty minutes to half hour daily, and has continued so for the two years. With ordinary application she plays the pieces in Mathews' book of pieces, volume two, grades three and four combined, with three or four flats or sharps; she can pick out the time with a pencil on practically any piece, and has a high rate of speed in the finger exercises. Without a hint of overcrowding or specialization, she is beyond the advancement of a second year piano pupil, and is a child of only normal musical ability.

16. Aged 10.

This child came from another teacher the first of the year. She had studied almost a year and was partly through the first volume of a book of exercises. She had taken every exercise just as it came. The child has not had any pieces, and the studies were much too easy for her. The standard of perfection required in the performance of her studies was too high for a child.

She was put at once in a second grade book of pieces. Since she learned quickly, she was allowed the use of the pedal in several pieces. She is not a

\*Since these tests, this girl has finished, in good style, Chopin Preludes Nos. 7, 15 and 20, and the slow movement of Beethoven's sonata Op. 14, No. 2.

strong, robust child, so her accustomed practice was cut from one hour to a half hour.

In addition to the above work, she practices several memory passages each week.

17. Aged 11.

This pupil came from another teacher, discouraged because she was obliged to study her pieces so long before completed. She used her arms entirely in producing a tone which was harsh and forced, was extremely nervous, and found it almost impossible to get even approximate exactness, which was attributed to approaching adolescence. She is large and growing fast, and has the same trouble in school on account of her nerves.

The constant nagging of a conscientiousness mother to get her to practice caused her to develop a defiant, rather hysterical condition. She stopped her lessons in October, and began them May 1, confining herself to well chosen pieces and practically no finger development. Her previous condition was largely due to the torment of practice, for she was frequently reminded of it when she had overpracticed. She now keeps a time card, practicing thirty minutes a day, with good results. She has never been reminded, and is extremely happy over the ease with which she masters her lessons. Her progress has about doubled. While she is of a nervous temperament, there seems to be no difficulty when she is handled carefully.

18. Aged 10.

This child came the first of the year, and has been pushed far beyond her ability to play or understand pieces. She realized this herself. The tone was produced entirely with the arms, and with violent force.

She took very readily to light running finger work, and has had no trouble in breaking off the arm habit. The tendency was not noticeable after the third or fourth lesson.

The child has not started to advance steadily yet, and her work has not reached a satisfactory stage.

19. Aged 13.

This pupil began August, 1913, and was a beginner. She studied fourteen months when the family left the state. From the first she gave no trouble, and was one of the easiest pupils to handle.

She was quick and intelligent, and her advance was very rapid from piece to piece. Time presented no obstacle and she was allowed to use etudes freely, since they were assimilated so readily. No signs of adolescence were shown, nor did the mental quality of her work vary from month to month. The practice time and lessons were as methodical as clock work. Her school lessons were mastered in the same easy manner, and her grades remained in the nineties.

20. 9 years last August.

Number 20 is an interesting pupil and one of the most satisfactory of the children. Conditions in the home are so favorable that she has been used as a test pupil, but unknown to the child. She recorded her practice time, and was left free to set the amount. She is slight of build, and her hands are very small with slender, limber fingers, which have been a serious problem.

She started October, 1912, a beginner at the age of seven. I gave her ten lessons and left her in the hands of an assistant, while absent from the holidays until the next September. During this time, she got through the instructor, and learned a little Schumann piece.

I put her upon carefully selected memory work with a view to developing strength, since her fingers were so soft as to bend backward. Ten minutes of her practice time of twenty to thirty minutes from this time to the present have been devoted to this memory work. She has developed strong, wiry fingers with even balance, splendid tone, understands the pedal and needs little dictation in regard to its use.

She has never had studies beyond the first instructor (during my absence) except for the memory exercises, has played only from easier classics, and will be able to give a program an hour in length from the same by the end of June. She has not been pushed, but is fortunate enough to have a mother of unusual judgment in assisting her children in their studies.

While the child has talent, her progress is not beyond the ability of the average child. If gain continues as at present, she will have mastered all technical difficulties by the age of fifteen or sooner, leaving only the higher emotional and intellectual elements to develop. Without missing her time, she will have mastered an art, and should easily be able to gain splendid skill on some orchestral instrument in addition.

Her tests as carried out were as follows:

September 21, 1914, she took up Schumann No. 26, also his "Wild Horseman," with the memory work intended to give strength to the fingers, and light, rapid playing upon the top of the keys.

September 28, the "Wild Horseman" was played from memory, and she took up the pedal at once, with suggestions as to its effect and use. She has used it ever since at pleasure, with good ear as to the blurring of tones. Except when tired and not alert mentally, she needs no prompting in this respect.

By October 12, all of the Schumann No. 26 was ready to lay aside for the time being. "Merry Farmer" and "Wild Horseman" were both satisfactorily finished. By the stretching exercise, the reach between the fingers had increased very materially and fingers ceased to bend backwards.

She started memory exercises with hands together October 22, and had considerable trouble to keep them together. From this she passed into finger and wrist staccato, with hands separate.

During November the child finished Chopin's Waltz in E flat, and took up Rubenstein's "Melody in F" and Mendelssohn's "Spring Song," from the simplified classics. In the meantime, she was playing memory trills and memory velocity exercises in light legato, finger staccato and wrist staccato. The tone was clear and perfectly free.

January 26, she took up Wagner's "Evening Star" in four flats, with very little simplification. The rapid part is just now taking on finish and ease, being beyond her strength previously.

February 8, she took up "Simple Confession" by Thomé, and began to put dynamics of all varieties in her memory exercises, and running the length of the keyboard. "Simple Confession" was finished and memorized in two weeks.

March 8, she began chain trills, also taking up "Cujus Animam" from "Stabat Mater" by Rossini, written in four flats. It has fast arpeggio work. She loves it more than any of her pieces, and the arpeggios present no difficulty, owing to the strength gained previously in the memory work. Half of it was memorized the day it was assigned.

Since March 15, the fingers have strengthened very rapidly, and interest has been intense. Began giving her rapid trills holding down the thumb.

She started Schumann's "Träumerei" March 19, and is working it out, pedal and all, without suggestions.

April 1, she started on long arpeggio runs from memory. April 8, she took up a Burgmüller Etude which is especially pretty, because of the fast arpeggios, and is liked very much by children.

May 5, she started two very pretty melody pieces of Streabbog's in grade two, easy for her but given for relaxation and ease. One is in broken chords with harp effect two pages in length, and was memorized immediately after her lesson. The other is a dainty arpeggio piece. (Now April 1.)

The pieces she had mastered since September 21, are as follows:

Schumann, "Wild Horseman"	Thomé, "Simple Confession"
"Merry Farmer"	Wagner, "Evening Star"
Number 26	Rossini "Cujus Animam" from
"Träumerei"	"Stabat Mater"
Chopin, Waltz	Burgmüller, Etude
Rubenstein, "Melody in F"	Streabbog, Two Melodies
Mendelssohn, "Spring Song"	Beethoven, Concerto Andante

The number of hours consumed in practice, including pieces and memory exercises since September 21, 1914, is one hundred twenty-four. Six of this was given to the latter, so that only one hundred eighteen hours meant real application to pieces, all of which were memorized.

Up to last January, practice period was thirty minutes regularly, without suggestion. She has spent but twenty months studying, and did not touch an instrument for three months last summer, so that real study has only occupied fifteen months.

From the beginning, October, 1912, the child has practiced two hundred seventeen hours and twenty minutes. Approximately, not over thirty-four hours have been spent apart from her pieces upon the memory exercises, nor are the latter regarded as anything but easier pieces. She takes great interest in playing them, since she likes to watch her fingers do the rapid runs.

Since her summer vacation, the child has finished Chopin's Prelude No. 7, is working on No. 18, and has memorized and mastered thoroughly the Andante and part of the first movement of Beethoven's sonata Op. 2, No. 1.

This pupil gave the following program from memory after eighteen months' practice (since she rested during the summer) with an average of thirty minutes of daily practice. The recital was almost an hour in length and without lapse of memory. She was nine years and eleven months old. In addition, she had mastered enough pieces to fill another program:

Schumann, "Merry Farmer"	Streabbog, Etude No. 12
"Wild Horseman"	Etude No. 7
"Träumerei"	Etude No. 4
Rubenstein, "Melody in F"	Wagner, "Evening Star" from
Thomé, "Simple Confession"	" Tannhauser"
Burgmüller, Etude, Bk. I, No. 1	Rossini, "Cujus Animam" from
	" Stabat Mater"

Since completing this thesis in May, the author has received six adolescent pupils, several very precocious. One is a senior in the high school at the age of twelve. Another (a boy) at the age of sixteen has written a number of compositions, and plays from the heavier sonatas of Beethoven and Chopin, with only two years of study previously. They are interesting as studies, since they came from other teachers, and offer an opportunity to compare different methods of treatment.

One pupil was not used in the tests, a nineteen year old girl, since it seemed impossible to understand her. She comes from a very musical family of unusual intelligence, and is now a university student. No satisfaction could be gained from the mother, since she has the same difficulty, so that it was thought best to discard this subject, in recording the tests.

## CONCLUSIONS FROM TESTS.

Of the three adult groups, that of the married subjects was perhaps the most satisfactory. A broader experience in practical matters, a mind free from mental study, and a desire to make the tests successful, stimulated by an intense interest in the outcome, gave excellent results. Nothing was found to indicate that household duties had tended to stiffen the muscles in any way. On the contrary, number 4, who was not a promising subject because of tense muscles and nervous disposition, by hand massage and extreme care in practice, has offset these drawbacks sufficiently to make approximately twice the normal advance. Her practice is very intense, but short. Every exercise

has been vital, and calculated to work out some finger weakness in her pieces.

There is every reason to believe that the beginning adult attains as high a degree of aesthetic enjoyment and appreciation as if he had begun as a child. Since we have so many examples where adults have been practically beginners and have attained astonishing results, we have no grounds to say that the muscles cannot be trained with a considerable degree of satisfaction, even at a later age. The difficulties are without a doubt increased, yet if intellectual development has been attended to, there is an added gain of application, intensity and concentration.

This class of adults has shown that, for cultural reasons, it is well worth while to make some study of music. Very fine classics of a simple nature may be obtained, while the pleasure and aesthetic enjoyment gained is such as is not obtained from listening to any number of fine performances. The mere feeling of power gained by doing has a strong psychic element. For example, the mastery of a small Tschaikowsky number, as "The Dolly's Funeral," is sufficient to create a warmer love for the tragic sublimity of Russian life than any number of concerts. A study of Schumann's simple pieces brings a nearness that no simple listener ever gains.

The tests of university girls were not as fair as the rest, since nearly all the subjects were writing theses and hence over-working in order to take the test. However, the effect of college training is very evident in the work, even under unfavorable conditions. There is less tendency to waste energy, concentration is good, and these subjects knew how to work. These remarks do not apply to the idler who drifts through school, but to the serious college students. Some of the former are not used in these tests, because of mental unfitness.

With the working girls, the process was very slow and the mental grasp much below the other groups. They came from a class who had quit school early, and were not stimulated by mental application.

The same training given to children who were kept in school showed them to be bright and alert, with school grades corresponding to the proficiency gained in private music lessons. A careful comparison of adolescent girls who were in school and those who stopped after the eighth grade, showed the latter to be less alert mentally. This seems to indicate that the early leaving of school results in mental dulness, instead of rapid growth if the same girls had been kept in school longer. Without much exception, there is considerable stupidity and heaviness in working girls who leave school early. They are unresponsive and seem to need greater stimulation. Yet this class make greater sacrifices both in time and money for the sake of learning to play, and seem extremely fond of music.

The children naturally present great variations, owing to the difference in ages and stages of physical development. No two of these just tabulated show the same characteristics, and require very different training.

One of the most satisfactory plans used with the children has been the definite time table, so that as they said "they knew when they were done." Another change equally important was the complete discarding of the printed study which it was found the children despised. The substituted memory passages were regarded as easy pieces, and were a source of amusement, since nothing had to be learned from the book. Discarding of studies did away with the mechanical playing, abuse of the eyes, and made artistic teaching much easier, and more quickly attained.

When children once get the feeling of perfect muscular freedom, a sudden tendency to stiffen annoys them very much. One little girl was sick for two weeks, so that her fingers lost considerable strength, and as a result she was unable to do any velocity work for several weeks. Experimental trials at two different lessons, to get her velocity up to the point of tension failed, and she simply stopped or lowered the tempo. Of her own accord, she played everything slowly until strength returned.

All children like the muscular freedom and looseness, and perceive very quickly the difference between a hard tone and a soft, velvety melody. They seem to feel easily the tone beneath their fingers.

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The natural development in musical study, if it is to conform to child growth and advanced thought along scholastic lines (and it must do so if it is to take a place of equality upon the school curriculum) is that the muscular development and physical conditions requisite for good performance upon an instrument, be developed during the drill period of childhood, and before the dormant emotions and sex instincts enter and demand expression. For, in this latter stage, the entire organism calls out for emotional expression, and nature must be assisted as much as possible in relieving the tension. It is a question whether extensive drill, such as is practiced by some music teachers, in dealing with the adolescents, especially beginners, is not positively disastrous. In attempting to start pupils during this period, the writer has been obliged to use great caution in this respect, in order to train the child for its best welfare, even at the expense of the orthodox view of the ordinary musician. For, it must be remembered, the question which the conscientious teacher must ask himself constantly is, "Am I doing the best for the child's *general* good, am I assisting his natural instincts to develop normally in conformity with nature?" This is true education, and in the end will mean the best musician, for his perspective will be true to life.

The reader will wonder perhaps at the early introduction of classics in the tests just tabulated. The aim was not to show precocity or to force musical growth, but to reach such a stage in drill and hand development, that at adolescence, the child may receive the full benefit from a study of our best classics, hampered as little as possible by poor technique. If such a process is not possible, then the child of ordinary musical ability must be doomed to lose training in the best musical literature, at the time when imagination, emotion, pitch discrimination and dreamy, poetic sentiments are at their best. Aesthetic enjoyment is par excellent and must be utilized, if results are to be the most satisfactory. There can be little doubt but that wrong adjustment between child development and musical training is the keynote to most failures in the present procedure.

The musician, if he is to become an educator in a scientific sense (and there is no reason why any distinction should be made, since the same fundamental principles underlie *all* education), must take his cue from the educator, who is advocating more and more, early completion of the drill period, even pushing college degrees, the doctor's included, down into the teens, in order that scholarly work, the great life foundation, may at least be started at the dawn of this remarkable period.

We are likewise pushing all languages down into the grades, in order to reach the immortal works, the great creative masterpieces, during the creative and hence most receptive period. It is only to be expected that the university, the noblest institution in all countries, should demand the same attitude of the musician. The latter must be brought to a realization that the adolescent in music requires Beethoven, Bach, Schumann and Schubert at a time when nature is making her last and greatest adjustments. To fall short of this means failure in truly educative training.

The above remarks do not apply to formal study in voice during child development. Since the entire organism changes (even the vocal cords themselves) during adolescence, only the psychic and cultural elements remain behind. Hence any attempt at throat formation, except for general good habits and good childish tone, is wasted time, and is likely to be harmful as well.

## CHAPTER II.

SYSTEM OF INCORPORATING MUSICAL INSTRUCTION  
INTO THE PUBLIC SCHOOLS.

## SUB-CHAPTER 1.

## GRADE SCHOOL.

The following plan aims to include all applied branches, orchestral and band training and vocal instruction upon the curriculum of the public schools. No hint of specialization is aimed at, the purpose being to produce children trained in the broadly cultural and appreciative side of the art, the applied subjects being merely tools to bring about this result.

The system is built upon the supposition that all are more or less musical, that all should have the opportunity of musical training as a branch of education, not in a narrow sense, but broadly enough to include other than simply vocal study, and that such training should be extended to all, at public expense.

It is hoped that such a system, when put in operation, would reduce the financial problem to such an extent, as to make it possible for the child to become acquainted, not only with vocal masterpieces, but to acquire elementary skill in two or three branches of applied study as is done in languages, thereby gaining the versatility so common to many orchestral players. By cutting down practice hours, introducing class instruction, and training the emotional rather than aiming mainly at technical presentation, it is possible that keen interest would be stimulated; at the same time, there is ample opportunity from the first to the twelfth grade, to form an intimate acquaintance with every great masterpiece, no matter for what instrument or what form of opera. Where limitations are set by lack of facilities or lack of teachers, the educative value and real use of the automatic players can truly serve their purpose in the public school room.

Such a general plan, *if rightly presented*, should furnish ample foundation for the dignified musical specialization which *ought* to characterize such study in our universities. The present public school standard, while good enough in some cities, in certain phases, does not include *all* musical instruction, nor does it attempt to, more than by casual crediting of private instruction.

University doors will not open to the art until an adequate standard is reached, nor will there be any compromise in this respect. If a functioning, vital study cannot be attained, the portals of the school system must close to its admission. For an educational institution seeks to attract the serious minded and earnest student; superficial study or technical display will not accomplish this end.

Naturally, the problem which confronts educational boards in placing the work upon a school basis is the financial question, and the method of procedure. For this reason, a typical village

school (which can easily be expanded for larger schools) is taken as a unit. The teacher for such a position would be trained in a university along the lines described a few pages further on. We shall take it for granted, that the school has a hundred pupils from the first to the eleventh or twelfth grade, which is very typical of small western towns. We shall suppose also that the school board can afford \$25 a month for a teacher to give vocal music, as is actually the salary in many western towns with much larger schools. It is desirable and practical to start with conditions as we find them, and then to build up a machine which will promise financial certainty to the board. For the latter consideration is no doubt one of the chief obstacles in hiring efficient music teachers in the western schools. Funds, which are usually low, will not permit it.

Temporarily, while starting the work, and in order to determine the general popularity before advancing salaries, it is preferable to allow the children to pay fifteen cents a lesson for one a week, or \$2.70 tuition a semester for each applied study, which will probably be piano and violin at first.

Out of a school of a hundred, at least seventy-five would study at this price. A glance at the number of children who take privately even at advanced prices, as shown by the Nebraska questionnaire, assures one that this per cent can be assumed, providing competent instructors are procured. Lesson periods should not be over thirty minutes, a sufficient tax for school children, and six to a class giving each child virtually five minutes.

The group instruction will be no loss, in fact, a distinct gain, since the child's attention is held only for a couple of minutes at a time, and the intervals between attention can profitably be put upon another child. Class rivalry and the gain by watching others at their lessons are no small feature.\*

If a piano class, still more benefit may be derived by using four, six and eight handed compositions, especially the symphonies, which come so arranged. This plan also gives invaluable experience in ensemble.

(It may be parenthetically said again at this point, that a musician with the ordinary viewpoint could not be put in such a position, since the experiment would result in failure, owing to emphasized technical dexterity, and an overfondness for specialization.)

The sliding scale should be used, so that a child who showed

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\*The author has been experimenting for six months, by giving such class instruction to groups of children, allowing five to ten minutes to a child, and with excellent results. The bond of sociability, friendly rivalry and interest in one another's lessons have been excellent, and show that class work is more in keeping with child life than the formality of private instruction. Only the specialist is ready for private drill, not the growing child. In case of precocious children, a little extra help out of class hours will be sufficient, since it is advisable that the child of genius does not recognize his gift at too early an age. He is likely all too soon to become isolated on this account.

more aptitude than the other six or eight (as the case might be) could be promoted to another group at any time. Very few lessons are sufficient for an apt teacher to arrange the groups so that slower children will be together, while the more talented may advance from group to group as rapidly as talent permits.

The children should start immediately upon pieces, even if beginners, the only excuse for any suggestion of exercise being to gain a loose flexibility and freedom of muscles at the outset. It is quite possible to select very melodious pieces in such a way that the very trills, runs and arpeggios are training in execution by themselves, and have a higher claim than any mechanical exercise ever could have. The printed page is to be avoided for reasons stated before, other than in the acquiring of repertoire.

The problem of violin in class is easier than piano, since each has his instrument ready in hand. The "Maidstone Movement" is so successful in the training of numbers upon the violin, that its practicality need not be discussed. More than six to a class could be so instructed. It is better that children should have had at least a half year of piano, since pitches and staff are better fixed. If a class of beginners, their difficulties are many, since they must create their own pitch, with which they are unfamiliar, and the keyboard does not lie definitely before them as in piano study. Perfect ease and acquaintance with the instrument may be gained from a large chart of strings, with the letter names marked off. Finger positions can be temporarily placed on the neck of the violin, and aid the learner still more to gain elementary playing knowledge. As soon as the child can strike the pitch in easy skips, by using the same chart, the instructor can point off simple hymn tunes or melodies, minus real notes. This will assist the child in mastering one principle at a time. When plain, legato bowing has enabled the child to play the different notes from the picture or chart, he may have the notes of a piece set up before him. If for lesson period it can be presented in large type on the black board, so much the better. If it could be so arranged that each child practice his violin only with the piano, the same pitch being played upon that instrument, probably more violinists would succeed in at least getting the pitch. This fault may be attributed to some of our conservatory graduates even. The writer finds no difficulty in getting parental assistance at this point.

The writer also does not teach notation in the usual manner. Only one note is fixed definitely, and the child is told to reckon by position. The first pieces are selected very carefully, so that progression is by whole steps and thirds. The learner can, in a very few minutes, accustom himself to go up on or down one note, or leave one in between, as the case may be. (If the instrument is piano, at this point even both hands can be used, if a piece is selected with basses almost alike.)

Considerable time is lost by the beginner, in this mere ciphering out of each note; as a matter of fact, it matters little what the note is, the point is to get it. Without any teaching of note reading, it comes, one scarcely knows how. Position playing seems to fade almost imperceptibly into note reading.

Upon the same principles, a class in some brass instrument should be started. The practical manner in which small village bands are formed is well worth mentioning. A band is voted, a crowd of growing boys buy self-teaching instructors, for a few weeks all the neighbors are driven from pillar to post, but, as if by magic, a band emerges in a few weeks, which serves a very valuable purpose. Nor is this the extent of their assertions. Many of the more energetic members have several instruments, and "never know when nor how they learned."

It is this adaptability which is to be fostered, and which the writer has in mind, and which must offset the necessity for a highly trained instructor, at the same time developing initiative, which is so greatly needed in the present music teaching and scholastic lines as well. General preparation in orchestral work on the part of the teacher will insure good practical results.

At this stage, there is ample material to begin the orchestral work. If players are extremely amateur, pieces can be procured which are very easy. What is still better, and does not require much training to do reasonable work, the teacher can score hymn tunes and accommodate the score to the balance of the orchestra. Lacking instruments can be filled in by the piano, or even cabinet organ, if there is nothing better. Mandolin and guitar players can be utilized also. It is recommended that children be placed in the orchestra as soon as they can find one note to a measure. The teacher can readily score such a part. This will give them the aesthetic pleasure of participating in works of ensemble at a very early stage. This should be in a few weeks.

In the meantime, work in class singing goes on combined with applied study. The process should be the accumulation of a repertoire of songs, with the study of some easy cantata always running along with the songs, but such to be written for and adapted to child voices, and not adult operas or pretentious works. The latter may very profitably be accompanied by the school orchestra even in class practice.

The voice work is to be spontaneous, free and loose singing of the songs, unhampered by technique, with no attempt at voice culture, except to see that position is good, muscles relaxed and tone production natural. Since a child's voice is normally, naturally placed, the attempts should be, for the most part, directed to a process of preserving this state. Since the way to learn to sing is to sing, the above process should yield results.

The Latin syllables, which are so generally used and give

good results, unfortunately do not justify themselves pedagogically, since the latters of the alphabet could be used as easily, and with equal justification. Concerning the same, G. Stanley Hall says, "Tonic Sol Fa" has added little but distraction. Signs and syllables should be subordinated to what emotionalizes. Sol Fa may help experienced singers." (488:91.) With the modern tendency of writing, it is doubtful whether these syllables will continue to be the aid which they have been in the past, in gaining power to sight read. If not an improvement, a great aid would be the gaging of intervals by association with a known pitch; for example, "peek-a-boo" gives the interval for a sixth, and can be converted by association to the same interval of a new song. By a series of such associations, new material would be reduced to old ideas in a different arrangement.

As a part of the vocal study, children in all grades are to be encouraged to compose and write melodies of one or two measures whenever they feel the tendency, and hand in as they are thought out. They should be spontaneous, unrestricted by rules or form, being used as a means of stimulating the imaginative and creative faculties.

As the original work advances in the higher grades, some notice may be taken of general features of composition as to beginning note, ending note, finally completing broad fundamental principles of harmony in the twelfth grade.

Dictation of melodies should be given freely in all grades, until the child can take down melodies as readily as the ordinary speech. This should constitute the ear training.

If a course in appreciation is found necessary, it should begin with the song with a very evident accompaniment, one easily understood, which tells a story, and which is entirely within the child's experience. After he has learned to associate and listen for certain effects in the accompaniment, he can pass to harder compositions in the style of program music without words, but those in which the story is unmistakable, *i. e.* where a storm is depicted or a barcarolle. By gradual cultivation, in this way the child is led until he reaches the realm of absolute music in the sonata and symphony form.

The apt teacher can correlate this course with the English department by the study of Shakespearian songs, Grieg's Peer Gynt Suite, or any other English classic which has been set to music by a standard composer.

The songs of Schubert and Schumann may correlate with the German department. Masterpieces of the above nature lend themselves readily to other departments than music, and studied in this way have a two-fold value, besides intensifying the bond of sympathy and support in educational lines.

Even the manual training may be of service by having the children make models of different instruments in orchestral study.

This plan is especially advisable when changing voices give warning that the usual work of the chorus must cease for the time being.

Correlation may be made with art in painting or sketching, by portraying the mood of the piece, or even by a descriptive essay. The reader can see how valuable this course may be, which is now more or less of a farce in high schools.

Both history of music and biography may be placed in the above course in an interesting manner. Study of the works used in the orchestra, the composers' lives, and other points of interest may come in here also.

A repetition and presentation of the financial basis of the system follow in concise form:

SCHOOL OF ONE HUNDRED.

Usual salary for vocal work.....	\$25 a month
Income for perhaps one hundred pupils one lesson a week, with a possibility of some studying more than one ap- plied subject at 15 cents a lesson, for a semester.....	\$2.70
Total sum.....	60 "
Possible salary for orchestra training.....	5 "
Total.....	\$90 a month

Only \$25 a month coming out of the school fund. If twelve pupils are instructed in an hour's time, this brings \$1.80 an hour, which is more than a generally trained teacher need expect in smaller towns of the west and central west. Should she receive \$1.50 per hour, thirty cents of every teaching hour, or two and one-half cents a lesson, might be turned into a music fund. For one hundred lessons a week \$45 would pass into such a treasury each semester, such to be used for cantatas, orchestral scores, purchase of automatic players and rolls, all such to be the property of the school. This would leave the music instructor with a salary of \$80 a month, and ample funds with which to procure materials, and this too, in a very small school as a unit, allowing a minimum salary of \$720 a year. Practically any school could undertake such a plan without great financial risk.

It is further recommended that classes be so formed either after school hours or on Saturday, that the rural population may be able to get such instruction in the village, and receive credit for the same, in this way increasing numbers and funds for procuring better teachers. A combination of several small towns would secure two or more excellent teachers. Consolidated school districts should not experience any difficulty with such a plan.

The tuition proposition, which is purposely put as low as possible, may be abandoned in the course of a year or two, as

soon as an estimate can be made of the number taking such work, and a good salary paid outright, with a corresponding slight raise of the school levy.

There are many reasons, however, why the small tuition is convenient; it leaves a distinct fund for musical purposes, it permits talented music pupils to study several lines without injustice to others, since a slight fee is paid for each branch studied; furthermore, after children have been well started in the routine work of such class instruction, classes may be increased in size and the tuitions can fall as low as five cents a lesson. With the present attitude toward music, parents are more liable to exact good work if they pay a sum, even though slight.

It is inferred, of course, that credit be allowed just as in other studies.

It is recommended, at all times, that poor children be allowed to register free, or for whatever they can pay.

In case of talented children where there is opposition at home, a suggested plan is to exact some work about school, as a compensation for the instruction. It is further suggested that all such concessions be a private consideration for the school board, since most poor children are sensitive, and would not accept assistance publicly given.

The tuitions for such a system should go into a separate fund,\* not the general school treasury, and should be cared for by the school board, the teacher's pay coming entirely from the same and will be larger, as a larger number of children study applied branches, and also as the teacher has ability to teach several applied branches in a practical way. The usual vocal salary can be added without board opposition, according to above plan, thus increasing the salary.

After interest and enthusiasm has been aroused in the children, so that their music study is as much a matter of course as their reading, the instructor may have assistants, perhaps even from talented high school music students, thereby keeping down the expenses.

What has been outlined in the course for grades, presupposes that the instruction is presented in conformity with child development. That is, memory work is emphasized while that function is most active, ear training is pursued prominently before ten years of age, at which time sensitiveness to pitch ceases to increase and becomes a constant. (402.)

At the same time, wide, general experience with children's songs, and a ready but superficial knowledge of ensemble in

\*This is a point worth consideration, since school boards usually seem in debt, and in case of financial shortage, musical instruction would suffer first. Orchestral scores, piano players, rolls and operas are highly necessary for success, hence the necessity of a definite fund.

orchestra is being gained. During these years in the public school, the child's musical mind is, as it were, a vast store house where he is putting in many and varied musical experiences. The whole field of educational experiences are passing before him in these days, and in a little while, he will select what appeals most. Hence it is of great importance that this field be enlarged to its utmost capacity, leaving no phase untouched.

For, it must be remembered, we are training not only future educators, statesmen, citizens, and teachers, but also shaping the lives of coming musicians, composers, performers, and conductors. How comprehensive then must be a system which will do the best for each child during this period! When viewed from this standpoint, specialization in any line whatever, even where marked ability is shown, seems wrong.

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#### SUB-CHAPTER 2.

#### HIGH SCHOOL.

With these thoughts in mind, the routine work of the grades merges into the high school period with no perceptible break, except for those variations made necessary by approaching adolescence, and changing mental and physical conditions. The process may be likened to a stream which widens out into the river of adolescence, becoming broader and deeper and more significant, until it reaches the ocean, which typifies the university, and where the first *great* difference enters. Here, the final decisions and preparation for life work receive more serious consideration. *Here specialization begins.*

It behooves the teacher then, to see to it that he has builded well, and that the preparation for the supreme moment of specialization may stand the test which the youth will put upon it.

If the children have been broadly trained in the grades, as has been specified earlier, they will reach the high school period with wide acquaintance and a love for the best masterpieces in songs and operas, as demonstrated in chorus work, and by the aid of the piano player. They will have gained practical knowledge of orchestral training, and general ability to perform on several instruments. Not an interesting type for the artist or conductor, to be sure, but one whose real value can hardly be overestimated, in considering the kind of musical training which is best for all.

Presuming that class work, as outlined for the grades, has been going on for all sorts of applied branches, the children will

have reached considerable ability to perform even in the orchestra, and such work in the high school can begin to take on more finish and more artistic polish. Operas and symphonies may be studied from a more critical standpoint as to the author's message, and his manner of conveying it. Satisfactory solo work for voice or orchestral instruments may begin to be cultivated with considerable satisfaction.

The informal composing of short phrases which should have been going on all these years, may now take on a more dignified aspect, but without strict rules of harmony. Moods of joy and sadness, of wild nature scenes, or purely imaginative creations may be worked out in the daily original exercises and dictation. In a simple way, by giving some of the fundamental harmonies, the children can be encouraged to write a few measures for the class in chorus work, or a nature sketch for the orchestra. Such a definite aim will produce astonishing results in this line.

The real aim at this point is not specific knowledge or technique, but an attempt to gain the most power possible, stimulating keen interest and touching the whole musical nature at every boundary. The plastic clay is at its best, and every change in its moulding must be definite and sure. Imaginative and creative ability must be expanded to their utmost, and enough material left to keep it nourished and growing. Mechanical skill, dexterity and versatility in the study of all sorts of instruments, now have their best period of development. The skill of the future artist, and the dreamy imagination of the creator of masterpieces, are now fostered unobtrusively, while many other lines of development go along side by side upon the curriculum.

*This period is the real danger for the true artist, and marks the time when school connections are likely to be severed for what he holds most dear.* Encouraged by teachers and friends who rejoice in his talents, all other school interests may diminish in comparison. (The increasing numbers who follow this course is again emphasized, and wholly on account of the modern school system, which fails to provide for all of its children. Music teachers are doubtless most to blame in this respect, often for purely financial gain.)

Now is the golden opportunity for enriching the musical curriculum, and in surrounding the musical child with every opportunity for this larger development. He must be led to see the importance of his art from the higher standpoint of the student, and of the scholar. He must be encouraged to go into the mythology and the poetic settings, which are the background of our finest symphonies and musical dramas. Now, very fittingly, he may draw lessons from a study of the lives of Beethoven, Schumann, and many others, and by so doing realize the possibilities of a broad culture and true musicianship.

If the grade instruction has been well and intelligently con-

ducted, the high school period will contain no more than ordinary difficulties, and the talented musical child will be saved and kept in a growing educative condition.

In a broadly general way the more fundamental principles of harmony can be mastered in the high school, so that the student is in a position to enter upon the study of counterpoint and composition immediately upon his advent into the university.

It would seem that the course of most of our high school teaching in this respect, is a feverish anxiety to put something dignified in music upon the curriculum, and a resultant, cold mechanics of harmony, which is repulsive to the mind of the adolescent. Before he can think a pitch, the formality of chord progression is thrust upon him with brutal insistence, by an all too ignorant music teacher.\*

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### SUB-CHAPTER 3.

#### UNIVERSITY.

If all these various lines of growth have been stimulated, the vast army of both musical specialists and those seeking broadly cultural knowledge, will enter the higher institution of learning, the university, in prime condition for the final stage of development, specialization of the highest type. With such a system of development, the pitiful compromises which our universities make in seeking to bridge over fatal under training, or lack of any training in musical lines, would soon be a thing of the past. Only by some such system of musical instruction, which is unbroken from the grades to the senior year in the university, can our great musical specialists take their rightful place along side the educational leaders of the day, and only so, can they realize the highest fruits of their teaching, where every possibility of mental development may be realized in the student.†

For, it is undeniably true, no great teacher is willing nor is he happy in teaching pupils of half formed, undeveloped mental conditions, at any price, even in the greater universities. To them their art is real and alive, and they allow no compromise. This loses for the musical student in the university as it now

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\*Monthly conferences to assist those who need help, as well as frequent informal recitals should be held all through the grades and high school, in order to give the personal touch which makes instruction so vital.

†An excellent feature in one or two universities is the requirement of a certain number of college hours of *all* who take musical work. This avoids the danger of harboring an idle class seeking applied subjects at state expense.

exists, the opportunity of coming in contact with men of great musical caliber, and men of achievement in such lines of work.

If the student has had specific training in the educational system, as indicated, it will not be necessary to jumble elementary, intermediate and advanced training in music upon the curriculum, thus making his course predominantly musical, to the exclusion of many scholastic subjects very valuable to the musician. If carefully directed study of music has been pursued in the grades and high school, not over a fourth of the course should consist exclusively of musical branches. He will have had eight or ten years' training upon his major instrument, with considerable skill of a minor, and perhaps acquaintance with one or two orchestral instruments.

In vocal work, he will have had acquaintance with all the best masterpieces of song and opera, from performance or by aid of the mechanical player.

If the student is to be a specialist, and his under training has been good, three hours of practice a day should suffice for his specialty. If this is piano or voice, some minor study should be an orchestral instrument, and training in orchestra go on just as it did in the grades. If the student is very adaptable, he may play one or two such instruments fairly well and no further study necessary, the ensemble being used as aesthetic training.\*

After the students have passed through the grades under such musical discipline as described, the symphony orchestra should reach a high stage of artistic perfection, and be a source of joy to the most fastidious conductor. The material should be forthcoming also for excellently drilled choruses and choral unions.

After consideration of the applied major and minor subjects, musical history claims the attention and should be both comprehensive and broad, following the same plan as is pursued in American or European history, which leave no phase of historical evolution undeveloped.

The theory work, which before this has been similar for all, with the aim of developing imagination and creative ability, may now divide into two distinct lines, one leading into intensive work of composition for the one so gifted, and the other taking up the study of educational problems in musical life, especially as applied to its place upon the modern curriculum. This is a rich and practically untouched field, when we view it in the light

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\*Both class and private instruction should be offered in the university, the former for those seeking general knowledge, the latter for professionals or very talented students, for which a heavier laboratory fee may be expected. It is presumed that artists of the best talent available are secured for the really talented, otherwise these students are justified in seeking instruction elsewhere, just as they do now in some educational institutions where mediocre talent is offered.

of possible research work in the psychological laboratory, individual tests as applied to the musical powers, or even in the remoter lines of historical development or study. The mere working out of a satisfactory course for a chair of music is important enough to occupy the attention of the writer of a doctor's thesis.

Acoustics, which may justly claim next place in the attention because of its relation to music, need not be a light course concocted for music students, but a good general course in physics, which will offer mature, mental discipline.

At least two years of French and German should be studied, in order to gain a near acquaintance with French and German life, which have produced world masterpieces and artists in the realm of music. A study of German myths and legends underlying the "Ring of the Nibelungen" is very necessary to an understanding of the operas, and modern German music. English literature also should command some attention from the musical student, as well as general knowledge of fine arts.

An introductory course in both American and European history should not be omitted, since one of the common tendencies of a musical training is a remoteness from real life activity.

The course should be heavily ballasted with psychology, philosophy, logic, and a touch of sociology in its broader aspects, if the student is to be conversant with human thought and action, and especially if he is to be an active member in working out the many difficult problems in research work.

Lastly, but by no means least, is the strong correlation which should be made with the educational department, in order that the student may be turned out, fitted to train in the best manner possible, those who come in contact with him after college days are ended. For, whether consciously or unconsciously, all will be teachers in more or less degree in every walk of life, even though limited to the family circle. It is in this department, that a knowledge of all the vital problems in modern educational life may be studied. For this reason, a system which fails to include this study, omits the opportunity for development which is both fundamental and highly practical as well. Child study is possibly as vital to the music student as to the teacher in scholastic lines, for not only is the subject very complex, but psychic conditions must be taken into account.

Up to this point, the course has been considered for the music specialist, and the broadly cultural in the NORMAL TRAINING university course, for the music lover and student body. It yet remains to designate the sort of training which should be given the teacher who is to instruct in the grades and high school, as outlined in these pages.

At the outset, the teacher must do more extensive and less intensive study in the chair of music, if he is to increase his earn-

ing power, and at the same time gain the scholastic training which shall make him a capable teacher. It is unnecessary to state that the course should be four years in length.

The work in musical lines may be generalized as follows: It is supposed that a general musical knowledge is present of a more or less elementary type. For ordinary teaching in fair sized towns, the specialization should not be too great, since such would command a higher salary.

Two years of private work in voice should give ample preparation for a teacher under most circumstances, while at least three piano grades are necessary. Two years of violin should be studied, in order to give good elementary teaching ability. Six months' study upon one instrument in each of the brass and wood wind choir will place the teacher in a position where he can intelligently superintend the instruction given by members chosen from a local band if it is a small place.

It is true that, with several applied branches in a school system, no one teacher could herself give the entire instruction. On account of expense, it is highly desirable that local talent be utilized when possible. It is also true that the head teacher must have general knowledge of all classes of instruments taught, if she is to direct intelligently. Several years' teaching and summer sessions at some university well equipped in the study of applied branches, should give a teacher splendid adaptability.

Such summer drill and study should not be regarded as superfluous, since all regular grade and high school teachers regard this review and drill as an essential part of their profession. It is only the private music teacher who graduates, settles down to her teaching, and in the large majority of cases, may be found twenty years later just at the point where she left off musical study, and, furthermore, instilling twenty year old ideas into the minds of our modern children upon a credit basis.

All instruction should be from the teaching standpoint, and not for performance in itself, or for virtuosity. If the teacher performs well, incidentally, so much the better, but this is not the ultimate aim.

Her work in theory should lie along the lines best suited to develop the child's creative ability and imagination, and her work in orchestration should not be composition essentially, but the practical scoring of songs and tunes, and their adaptability to the child orchestra.

The teacher should learn how to balance the village orchestra, with many parts lacking. While not an expert performer on any one instrument, she can be broadly informed as to the possibilities for children, and can do very effective work in conducting the juvenile orchestra.

Naturally, the teacher's preparation should partake solidly of educational courses in child development and adolescence, as

well as an intimate study of research work in psychology and philosophy.

Practice teaching and observation should form one of the most valuable lines of the training.

In general, two years should suffice for the specific musical preparation just outlined (but naturally spread over the entire four years), leaving two for such college study as indicated for general university music students. The most helpful branches have just been given. For the teacher, biology may be included very reasonably, as of great practical benefit.

If the possible teacher can aim to gain practical teaching ability in one line of college study, so much the better. Washington state high schools are now sending out letters to institutions, asking for music teachers with such ability.

In all the preparation for musical teaching, it must be borne in mind, that the amount of specialization depends upon the size of town where the teaching will be done, upon the general ability, and even upon the locality. The system can only be indicated in a broad way. Where musical training has been well directed below the university, there is opportunity to make an excellent teacher.

Beyond entrance requirements, much Greek or Latin may not be advisable, since they give a remoteness from practical life, which is necessary to offset in the training of the musician as we know him today. The vital, alive, active studies are the best suited for the end in view, which is to give the teacher a well rounded development, best calculated to impart valuable and practical information in the class room.

Such in general is the writer's judgment, and this system may make some slight appeal to the earnest reader, seeking a remedy for existing evils. That it is wholly inadequate, she justly feels, but it may be the means of revealing one simple truth at least.

The courses have not been definitely outlined, except by suggestions and purposely so, since to lay down dogmatic rules for any course of study leads to conformity, which is directly at variance with true educational growth. Each individual would necessitate a different outline of work, hence the impossibility and uselessness of such a plan. Then too, conditions differ very materially in different localities. If the idea takes root, the plan follows naturally.

## GENERAL CONCLUSIONS

Before leaving the subject, it is worth while to glance at the music curriculum as we find it upon the university program of today. That it does not suffice is very evident. The courses are eminently memory work, language, literature, etc., what might be termed "frills" in a girls' boarding school. Subjects that require real brain fibre and thinking are religiously avoided, while many musical phases are included, which, while important, still lack the mental development characteristic of some of the scholastic branches. It must be remembered that there is a limit to the number of hours included in the university curriculum.

A hasty survey of the courses in the university section reveals the fact that the music student is still regarded as mentally not up to the college standard. May it not be true, however, that weak courses and weak departments attract an undesirable class of students, desirous of obtaining a degree with the least expenditure of energy? It is very evident that, when our universities generally offer equally strong courses in this department, the output of musical graduates from those institutions will compare favorably with other graduates, nor will capable teachers be lacking for imparting musical instruction in our public school system.

It is true that the artist has scorned to couple music and the practical, and hence, he has not been convincing to the educator. Both sociology and the laboratory refute the argument that the art is an ornament, and proceed to haul it from its pedestal where the artist has consigned it, insisting that it line up with other studies upon the school program.

Music has made little headway in the college, for the artist had one idea in mind, the public had another. If the real worth of music as an art is to be realized, the school system is bound to take it over. It must do so, if it is to look to the welfare of its citizens in the best manner.

The time has passed when weakness and ignorance on the part of the artist, are excused on the grounds of artistic temperament. Modern thought demands that that same temperament be rigidly schooled by discipline, and the college must now open wide its doors to receive the artist as well as the student. This was not always the case, and but points to the great change which a few years have wrought in the public mind.

*A great art must be universal in appeal*, and it is the function of a liberal education to furnish feelings, facts, and ideals as well. The university, more than any other one institution, has always been intellectual in its teaching. It values appreciation more than expression, and is after knowledge not application. It is interested in sense experiences only as the basis of generalizations, not for re-expression. It would scorn to treat solely of pleasure and feeling, nor could it legitimately do so. The university is

reflective and scholarly rather than artistic and emotional. It imparts ideas, but does not aim at skill of itself, or superficial display.

If the universities are to hold to ancient traditions, music must make a different entrance than at present. The broadening out of educational ideals gives the art a chance, while the environments within the college walls are such as to insure a sure and steady growth, when once the foothold has become permanent, and the study has taken a definite form.

When one stops to consider, the concessions made to chairs of music on the part of universities are surprising, and can only be because of a realization of its true value. Surely, the nature of school music instruction, or the results of the private music teachers have not contrived to institute this change.

The need is for more people who are concerned in the whole of music, its appreciative, its creative and its interpretative aspects, and who appreciate it both as a cultural and a professional study. In a word, we need intelligent musicians, musicians who have been brought into close touch with the civilization that encloses them. Serious students who do not favor one method, but who test and compare all, and by a sifting process emerge with an intelligent survey of the entire field.

Such seems to be the need, and music has a value in modern life which it never had before. Peculiar social and economic conditions make its study strikingly necessary in this age.

Now, if ever, the musician must justify his right to a dignified position within the school system, and the schools must in turn, make every effort to create the proper environment for those richly endowed by nature. Whether this can be done remains to be tested but it should be possible.

The musician must realize what an acquisition he may become to his profession, if he can but get the true perspective. The need of scholarly musicians was never felt more keenly than today; musicians who are capable of dignified research, who can state truths and fundamental principles, not voice opinions. Educators very generally feel this need, are ready to meet the conditions, and are watching the transition with the keenest interest. A transition which shall make a foundation in the new world for the future American music. Nowhere can this be so intelligently done, even more probable, never will be realized, except through such sponsorship as the university sees fit to give. That these institutions, the top of our educational system, and our crowning glory, should attempt the solution is not only possible, but very rational.

WE, AS A PEOPLE, HAVE COME TO REALIZE AT LAST, THAT NATIONAL MUSIC IS THE EMOTIONAL EXPRESSION OF A MUSIC LOVING NATION, AND THAT MUSIC WHICH IS TRULY GREAT SPRINGS FROM THE HEARTS OF THE COMMON PEOPLE.

(END)

**PART IV.**

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 242b. Miami University. . . . . 1913-14:84,107,119.  
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 244a. Western College, Oxford. . . . . 1910-11:56.  
 244b. Western Reserve University. . . . . 1913-14:128,156.  
 245. University of Wooster, Wooster. 1914-15:18,50.  
 246. University of Cincinnati. . . . . 1913-14:153,158.

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    Bloomington. . . . . 1909-10:233. 1910-11:247. 1911-  
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251. De Pauw University, Greencastle. 1909:92.

252. Purdue University, Lafayette. . . . . 1909-10.

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Illinois

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    135,300. 1906-07:129,298. 1907-  
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259. Lombard College, Galesburg. . . . . 1913-14:46,56.

260. Hedding College, Abingdon. . . . . 1909:34,46,56.

261. Monmouth College, Monmouth. . . . . 1914:66,73.

262. James Milliken University, Decatur. 1906-07:30.

263. Rockford College, Rockford.....1913-14:59,71.  
 264. Lake Forest College, Lake Forest. 1909-10:73,107.  
 265. Carthage College, Carthage.....1910-11:58.  
 266. Illinois Wesleyan University,  
     Bloomington.....1913:22,96,145.  
 267. Knox College, Galesburg.....1912-13:79.  
 268. Augustana College and Theological Seminary, Rock Island.....1912-13:64,119,152. 1913-14:17,  
     65,164.

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270. University of Michigan, Ann Arbor.....1880-81:50. 1881-82:55. 1882-83:62. 1883-84:62. 1884-85:64.  
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 273. Olivet College, Olivet.....1908-09:43,61.  
 274. Hillsdale College, Hillsdale.....1914-15:18,52,135.  
 275. Alma College.....1912-13:47,94.  
 276. Kalamazoo College.....1912-13:59.

## Wisconsin

277. University of Wisconsin, Madison. 1884-85:78. 1885-86:82. 1886-87:114. 1887-88:127. 1888-89:120. 1889-90:124. 1890-91:148.  
 1892-93:86. 1893-94:104,210. 1894-95:210. 1895-96:241,317.  
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 422. 1910-11:225,430,456,461,  
 488, 500, 535, 732. 1911-12:461.  
 1912-13:231,475,504,554,757.  
 278. University School of Music.....1914-15:5,13,18,27,29,39,47.  
 279. Beloit College, Beloit.....1914:130.  
 280. Lawrence College, Appleton.....1910.  
 281. Ripon College, Ripon.....1912-13:63,84,101.  
 282. Marquette College, Milwaukee.....32.

## Minnesota

283. University of Minnesota, Minneapolis.....1897-98:86. 1898-99:86. 1899-00:87. 1900-01:87. 1901-02:94,  
 204. 1902-03:88. 1905:95. 1906-07:51,79,125. 1907-08:47,164.  
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284. Macalester College, St. Paul. . . . . 1906-07:60. 1909:60,100. 1910:37,78,97.

285. Gustavus Adolphus College, St. Peter. . . . . 1912-13:63,77.

286. St. Olaf College, Northfield. . . . . 1913-14:7,23,53,65,68,107.

287. Carleton College, Northfield. . . . . 1913:82. 1914:74,82.

288. Albert Lea, Albert Lea. . . . . 1912-13:35. 1913-14:33,61.

289. Parker College, Winnebago. . . . . 1909-10:6,34,70.

Iowa

290. State University of Iowa, Iowa City. . . . . 1867-68:29,41. 1869-70:25. 1870-71:6,39. 1871-72:4. 1872-73:6. 1873-74:5. 1874-75:5. 1875-76:5. 1876-77:5,35. 1877-78:5. 1878-79:5. 1879-80:5. 1880-81:5. 1881-82:5. 1882-83:5. 1883-84:5,37. 1885-86:4. 1888-89:4. 1889-90:4. 1890-91:4. 1891-92:4. 1892-93:4. 1893-94:4. 1894-95:4. 1895-96:4. 1896-97:4. 1897-98:5. 1898-99:5,114. 1899-00:7,115. 1900-01:7,12,44. 1901-02:7,13,48. 1902-03:8,13,52. 1902-03:8,26,53. 1904-05:8,14,58. 1905-06:8,17,63. 1906-07:13,15,67,489. 1907-08:11,68,505,608. 1908-09:11,278,509. 1909-10:10,58,363. 1910-11:58,371,476. 1911-12:60,149,243,266,504. 1912-13:29,60,165.

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292. Iowa State College of Agriculture and Mechanic Arts, Ames. . . . . 1913-14:9,336,450.

293. Central University of Iowa, Pella. 1901-10:58,69.

294. Upper Iowa University, Fayette. 1913-14:9,51,62,118.

295. Parsons College, Fairfield. . . . . 1913-14:10,75,94.

296. Graceland College, Lamoni. . . . . 1912:26,73.

297. Coe College, Cedar Rapids. . . . . 1910-11:44,84,127.

298. Amity College, College Springs. . . . . 1908-09:6,40,64.

299. Des Moines College, Des Moines. 1914:10,77,98.

300. Buena Vista College, Storm Lake. 1907-08:68.

301. Tabor College, Tabor. . . . . 1914-15:29,38.

302. Ellsworth College, Iowa Falls. . . . . 1906-07:74.

Missouri

303. University of Missouri, Columbia. 1895-96:140. 1896-97:30. 1897-98:54. 1898-99:56. 1899-00:66. 1900-01:64. 1901-02:55. 1902-03:55. 1903-04:138. 1904-05:155. 1905-06:93,180. 1906-07:183. 1907-08:32,110,210. 1911-12:176,262. 1912-13:170,249. 1913-14:30,165,239.

304. Hardin College, Mexico. . . . . 1913-14:9,49.

305. Tarkio College, Tarkio. . . . . 1913-14:5,60,111.

306. Christian Brothers College, St. Louis. . . . . 1913-14:67. 1914-15:60.

307. Missouri Valley College, Marshall. 1914:97,149.

308. Missouri Wesleyan University, Cameron. . . . . 1912-13:31,65.

309. Walther College, St. Louis. . . . . 1911-12:9.

310. William Jewell College, Liberty . 1910:91. 1912-13:112.

311. St. Louis University, St. Louis . 1912:223. 1913:253. 1914:260.

312. Park College, Parkville . 1908-09:55,71.

313. Central College, Fayette . 1909:106.

314. Westminster College, Fulton . 1909-10:85.

315. Drury College, Springfield . 1908:37,80. 1909.

North Dakota

316. University of North Dakota,  
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South Dakota

319. University of South Dakota,  
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320. Dakota Wesleyan University,  
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321. Huron College, Huron . 1914-15:9,70,95.

Nebraska

322. University of Nebraska, Lincoln . 1879:8,41. 1880:8,21,23,39. 1881-  
82:7,38. 1882-83:9,21,46. 1883-  
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323. Union College, College View . 1909:169. 1912-13:92.

324. Cotner University, Bethany . 1911:86,125.

325. Cotner University School of  
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326. Nebraska Wesleyan University Conservatory of Music Catalog, University Place ..... 1912.

327. Hastings College, Hastings ..... 1912-13:59.

328. Doane College, Crete ..... 1912-13:53,71,77. 1913-14:22,53, 62,84.

329. Creighton University, Omaha ..... 1911-12:4,15.

330. Grand Island College, Grand Island ..... 1910:52.

331. Luther Academy, Wahoo ..... 1906-07:35,53,60.

## Kansas

332. University of Kansas ..... 1890-91:30,79. 1891-92:48,90. 1892:93:44,90. 1893-94:49,100. 1894-95:50,103. 1895-96:55,119. 1896-97:55,134. 1897-98:57,140. 1898-99:61,165. 1899-00:89,200. 1900-01:93,157,206. 1901-02:96, 167,212. 1902-03:98,181,232. 1903-04:215,236. 1904-05:153, 241,391. 1905-06:163,261,455. 1906-07:257,491. 1907-08:182, 268,502. 1908-09:154,228,411. 1909-10:184,257,476. 1912-13: 47,178,269.

333. Baker University, Baldwin ..... 1904-09 : 68. 1913 : 9, 81, 140. 1914:73.

334. Baker University Summer Session 1915.

335. Ottawa University, Ottawa ..... 1911-12:82,103. 1913-14:11,76,99.

336. Oswego College, Oswego ..... 1913:7,35,40,48,54,57.

337. Washburn College, Topeka ..... 1912-13:5,64,105,119,168.

338. Kansas Wesleyan University, Salina ..... 1909:6,53,70.

339. Fairmont College, Wichita ..... 1902-03:5,35,56.

340. Midland College, Atchison ..... 1908-09:5,51,66.

341. St. Benedict's College, Atchison ..... 1907:9,26.

342. Mt. St. Scholastica's Academy, Atchison ..... 1907:57.

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343. University of Montana, Missoula. 1895-96:42,47. 1896-97:45. 1898- 99:42,61,72. 1899-00:53,83. 1900- 01:62,95. 1901-02:59,91. 1902- 03:56,89. 1903-04:5,60,95. 1904- 05:64,100. 1905-06:60,96. 1906- 07:58,92. 1907-08:57,90. 1908- 09:60,86. 1909-10:59. 1911-12: 10,133.

344. President's Report of University 1905-06:17. 1906-07:35,57.

345. Montana Uni. Summer School ..... 1914:41.

346. College of Montana, Deer Lodge ..... 1910-11:48.

## Wyoming

347. University of Wyoming, Laramie. 1896-97:104. 1898-99:64,152. 1891-92. 1892-93. 1894-95. 1895-96. 1901-02. 1903-04:104. 1904-05:22,100,184. 1908-09:11, 153. 1914:40,200,256,279.

## Colorado

348. University of Colorado, Boulder . 1885-86:12. 1886-87:14,62. 1887-88:16. 1888-89:15. 1890-91:18. 1893-94:68. 1894-95:40,71. 1895-96:76,143. 1896-97:81,159. 1897-98:91,157. 1898-99:96,168. 1899-00:99,176. 1900-01:80. 1901-02:84. 1902-03:90. 1903-04:115. 1904-05:116. 1905-06:127. 1906-07:134. 1907-08:130. 1908-09:113. 1909-10:118. 1910-11:119,155. 1913-14:112,153,227.

349. Colorado College, Colorado Springs . 1909-10:115,162.

350. University of Denver, Denver . 1908-09:78,115. 1912-13.

## New Mexico

351. University of New Mexico,  
Albuquerque . . . . . 1892:5. 1893:27. 1894:4,46. 1896:6,45. 1897-98. 1898-99:69. 1899-00:90. 1900-01:81. 1902-03:37. 1903-04:94,111. 1904-05:1905-06. 1906-07. 1907-08. 1908-09. 1909-10. 1910-11:4,77,128. 1911-12:6,34,48. 1912-13:4,88,112. 1913-14:89.

## Arizona

352. University of Arizona, Tuscan . . . . . 1906-07:75. 1907-08:8,83. 1908-09:8. 1910-11:7. 1913-14:3.

## Utah

353. University of Utah, Salt Lake City . 1893-94:4. 1894-95:6,53. 1895:96:7,67. 1896-97:7,57. 1897-98:7,64. 1898-99:15,83. 1901-02:10,12,77. 1902-03:11,90. 1903-04:11,99. 1904-05:6,56. 1905-06:13,38. 1906-07:72,131. 1907-08:13. 1908-09:13,195. 1909-10:13,207. 1910-11:11,175. 1911-12:10,179. 1912-13:8,178,197.

354. Brigham University, Provo . . . . . 1908:6,95.

355. Brigham Young College, Logan . . . . . 1908:80,106.

## Nevada

356. University of Nevada, Carson City . 1911-12:40. 1913-14:79,178.

## Idaho

357. University of Idaho, Moscow . . . . . 1899-00:8,18,50,64. 1900-01:21,53,69,113. 1901-02:24,46,102. 1902-03:11,25,56,115. 1903-04:11,27,64,137. 1908-09:69,104. 1911-12:46,104,239. 1913-14:120,254.

358. Academy of Idaho . . . . . 1911-12:29.  
(Dep't of Public Instruction.)

## Washington

359. University of Washington, Seattle . 1898-99:89. 1892:7,38. 1893:7,47. 1894:54,105. 1894-95:70. 1895-96. 1896-97. 1901. 1902. 1904. 1904-05. 1907-08:70. 1908-09:147. 1909-10:164. 1910-11:184. 1911-12:102. 1912-13:261. 1913-14:262,500.

360. University Summer Session . . . . . 1914:34.

361. Whitman College, Walla Walla . . . . . 1910:89. 1912:63,47.

362. College of Puget Sound, Tacoma. 1914-15:10,15,34,87.

Oregon

363. University of Oregon, Eugene. . . . . 1896-97:8,69. 1897-98:78,104.  
 1898-99:91. 1902-03:85,186.  
 1903-04:68,165. 1904-05:107,138.  
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 166,223. 1909-10:188,209,273.  
 1910-11:201,228,299. 1911-12:  
 202,244,318. 1912-13:204,259,  
 305. 1913-14:186,242.

364. Pacific University, Forest Grove. 1907:5,58. 1909-10.

365. McMinnville College, McMinnville. 1904-05:45,55.

366. Albany College, Albany. . . . . 1914-15:8,67.

California

367. University of California, Berkeley. 1907-08:254. 1908-09:40,72,92.  
 1909-10:45,70,92. 1910-11:9,68,  
 214. 1911-12:65,74,168. 1912-  
 13:16,36,73,177.

368. University of California, Summer  
 Session. . . . . 1910:34.

369. Leland Stanford, Jr., University,  
 Palo Alto. . . . . 1895-96:112,136. 1896-97:114,  
 137. 1897-98. 1898-99. 1899-00.  
 1900-01. 1901-02. 1902-03.  
 1903-04. 1904-05. 1905-06:161.  
 1906-07. 1907-08:57. 1908-09:  
 175. 1909-10:179. 1910-11:196.  
 1911-12:52,202.

370. Pomona College, Claremont. . . . . 1913-32,43,66,85. 1914:15,63,83.

371. Mills College, Oakland. . . . . 1909-10-11:12,116.

372. University of Southern California,  
 Los Angeles. . . . . 1907-08:6,55. 1911-12:201.

373. University of the Pacific, San Jose. 1910-11:51.

374. St. Vincent's College, Los Angeles. 1902-03:19.

375. Santa Clara College, Santa Clara. 1907-08:14,21,143.

DIVISION IV.

CORRESPONDENCE WITH STATE SUPERINTENDENTS.

NORTH ATLANTIC DIVISION

376. Mason S. Stone, Montpelier, Vermont. . . . . Nov. 16, 1914.  
 377. David Snedden, Boston, Massachusetts. . . . . Nov. 10, 1914.  
 378. Walter E. Ranger, Providence, Rhode Island. . . . . Nov. 13, 1914.  
 379. Charles D. Hine, Hartford, Connecticut. . . . . Nov. 13, 1914.  
 380. Thomas E. Finegan, Albany, New York. . . . . Nov. 10, 1914.  
 381. Nathan C. Schaeffer, Harrisburg, Pennsylvania. . . . . Nov. 9, 1914.

SOUTH ATLANTIC DIVISION

382. Charles A. Wagner, Dover, Delaware. . . . . Nov. 9, 1914.  
 383. Norris P. Shawkey, Charleston, West Virginia. . . . . Nov. 12, 1914.  
 384. J. Y. Joyner, Raleigh, North Carolina. . . . . Nov. 9, 1914.  
 385. W. M. Sheats, Tallahassee, Florida. . . . . Nov. 9, 1914.

SOUTH CENTRAL DIVISION

386. J. O. Gilbert, Ass't Sup't Frankfort, Kentucky. . . . . Nov. 7, 1914.  
 387. Wm. R. Bourne, High School Inspector, Nashville,  
 Tennessee. . . . . Nov. 17, 1914.

388. Booker T. Washington, Tuskegee Institute, Tuskegee,  
Alabama..... Feb. 9, 1915.  
389. T. H. Harris, Baton Rouge, Louisiana..... Nov. 9, 1914.  
390. W. F. Doughty, Austin, Texas..... Nov. 7, 1914.  
391. R. H. Wilson, Oklahoma City, Oklahoma..... Nov. 10, 1914.

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392. T. M. Muir, Dep't of Publ. Instruction, Columbus, O. Nov. 9, 1914.  
393. Charles A. Greathouse, Indianapolis, Indiana..... Nov. 7, 1914.  
394. Fred L. Keeler, Lansing, Michigan..... Nov. 9, 1914.  
395. C. G. Schulz, St. Paul, Minnesota..... Nov. 6, 1914.  
396. Albert M. Deyoe, Des Moines, Iowa..... Feb. 4, 1915.  
397. William P. Evans, Jefferson City, Missouri..... Nov. 10, 1914.  
398. C. H. Lugg, Pierre, South Dakota..... Dec. 2, 1914.  
399. James E. Delzell, Lincoln, Nebraska..... Nov. 11, 1914.  
400. W. D. Ross, Topeka, Kansas..... Nov. 6, 1914.

## WESTERN DIVISION

401. H. A. Davee, Helena, Montana..... Nov. 12, 1914.  
402. Mrs. Rose A. Bird-Waley, Cheyenne, Wyoming..... Nov. 11, 1914.  
403. Alvan N. White, Santa Fe, New Mexico..... Nov. 9, 1914.  
404. A. C. Matheson, Salt Lake City, Utah..... Nov. 10, 1914.  
405. John Edwards Bray, Carson City, Nevada..... Dec. 9, 1914.  
406. Grace M. Shepherd, Boise, Idaho..... Nov. 9, 1914.  
407. C. A. Sprague, Ass't Sup't, Olympia, Washington..... Nov. 9, 1914.  
408a. C. A. Sprague, Ass't Sup't, Olympia, Washington..... Feb. 8, 1915.  
408b. C. A. Sprague, Ass't Sup't, Olympia, Washington..... May 7, 1915.  
409. J. A. Churchill, Salem, Oregon..... Nov. 9, 1914.  
410. Edward Hyatt, Sacramento, California..... Nov. 10, 1914.

## UNITED STATES POSSESSIONS

411. Governor of Alaska, Juneau..... Jan. 20, 1915.  
412. Miss Anna Tibbets, former teacher in Porto Rico.

## DIVISION V.

## CORRESPONDENCE WITH STATE UNIVERSITIES AND COLLEGES.

## NORTH ATLANTIC DIVISION

413. State University, Orono, Maine..... Nov. 21, 1914.  
414. State University, Burlington, Vermont..... Nov. 16, 1914.  
415. Amherst College, Amherst, Massachusetts..... Dec. 27, 1914.  
416. Clark University, Worcester, Massachusetts..... Nov. 16, 1914.  
417. Smith College, Northampton, Massachusetts..... Nov. 18, 1914.  
418. Tufts College, Boston, Massachusetts..... Nov. 19, 1914.  
419. Wellesley College, Wellesley, Massachusetts..... Nov. 23, 1914.  
420. Brown University, Providence, Rhode Island..... Nov. 10, 1914.  
421. Rhode Island State College, Kingston..... Nov. 24, 1914.  
422. Yale University, New Haven, Connecticut..... Nov. 27, 1914.  
423. New York University, New York City..... Nov. 16, 1914.  
424. Cornell University, Ithaca, New York..... Nov. 21, Dec. 1, 1914.  
425. Bryn Mawr, Bryn Mawr, Pennsylvania..... Nov. 17, 1914.  
426. State University, Philadelphia, Pennsylvania..... Nov. 17, 1914.

## SOUTH ATLANTIC DIVISION

427. George Washington University, Washington, D. C. .... Dec. 10, 1914.  
428. University of Virginia, Charlottesville..... Nov. 17, 1914.  
429. West Virginia University, Morgantown..... Nov. 17, 1914.  
430. University of South Carolina, Columbia..... Nov. 11, 1914.  
431. University of Georgia, Athens..... Dec. 8, 1914.

**SOUTH CENTRAL DIVISION**

432. University of Kentucky, Lexington.....	Nov. 17, 1914.
433. University of Alabama, University.....	Dec. 1914.
434. University of Mississippi, University.....	Nov. 17, 1914.
435. Louisiana State University, Baton Rouge.....	Nov. 17, 1914.
436. University of Texas, Austin.....	Nov. 17, 1914.

**NORTH CENTRAL DIVISION**

437. Ohio State University, Columbus.....	Nov. 17, 1914.
438. Indiana University, Bloomington.....	Nov. 28, 1914.
439. De Pauw School of Music, Green Castle, Indiana.....	Dec. 5, 1914.
440. Northwestern University, Evanston, Illinois.....	Nov. 30, 1914.
441. University School of Music, Urbana, Illinois.....	Dec. 31, 1914.
442. University School of Music, Ann Arbor, Michigan.....	Dec. 10, 1914.
443. University of Wisconsin, Madison.....	Nov. 20, 1914.
444. University of Minnesota, Minneapolis.....	Nov. 25, 1914.
445. University of Missouri, Columbia.....	Nov. 24, 1914.
446. University of North Dakota, University P. O.....	Nov. 1914.
447. University of South Dakota, Vermillion.....	Nov. 16, 1914.
448. University of Nebraska, Lincoln.....	
449. University of Kansas, Lawrence.....	Nov. 20, 1914.
450. Baker University, Baldwin City, Kansas.....	Nov. 18, 1914.

**WESTERN DIVISION**

451. University of Colorado, Boulder.....	Dec. 8, 1914.
452. University of Arizona, Tuscon.....	Dec. 7, 1914.
453. University of Utah, Salt Lake City.....	Nov. 25, 1914.
454. University of Nevada, Reno.....	Nov. 17, 1914.
455. University of Washington, Seattle, Lucy K. Cole.....	Feb. 8, 1915.
456. University of Oregon, Eugene.....	Nov. 17, 1914.
457. Leland Stanford, Jr., University, Stanford University, California.....	Nov. 17, 1914.

**DIVISION VI.****CORRESPONDENCE WITH THREE AND FOUR YEAR ACCREDITED****458. NEBRASKA HIGH SCHOOLS**

Adams	Harvard	Randolph
Ashland	Havelock	Saratoga
Beaver City	Hooper	Whittier
Bertrand	Lawrence	Nebraska City
Bloomington	LINCOLN	New Castle
Brady	High School	Normal
Brock	Bancroft	Plainview
Cedar Rapids	Belmont	Rising City
College View	Bryant	Sacred Heart (Omaha)
Douglas	Capitol	Shickley
Edgar	Clinton	Sidney
Emerson	Elliott	Stanton
Falls City	Everett	Syracuse
Friend	Hayward	University Place
Franklin Academy	Longfellow	Waterloo
Geneva	McKinley	Western
Greenwood	Park	1st anonymous letter
Hardy	Prescott	2d anonymous letter

## DIVISION VII.

## UNIVERSITY EXTENSION PAMPHLETS.

459. American Society for the Extension of University Teaching.  
 111 South Fifteenth St., Philadelphia, Penn.  
 Reports of 1898-99. 1899-00. 1900-01. 1901-02.  
 Announcement for 1907-08.  
 Eight Year Report, 1890-98. Ten Year Report, 1890-00.

460. University Extension College Correspondence School, Detroit, Mich.

461. Kansas City Society of University Extension.

462. Brown University Extension Courses, 1914.

463. Reber, Louis E.  
 Dean of University Extension Division, University of Wisconsin.  
 "University Extension in the United States."  
 Government Printing Office, Wash., 1914.

## DIVISION VIII.

## MUSICAL BOOKS.

464. Britan, Halbert Haines  
 Professor of Philosophy in Bates College.  
 "The Philosophy of Music."  
 Longmans, Green & Co., Fourth Ave. and 30th St., N. Y.

465. Gehring, Albert  
 Pupil of Münsterberg.  
 "The Basis of Musical Pleasure."  
 G. P. Putman's Sons, N. Y., Knickerbocker Press, 1910.

466. Giddings, T. P.  
 Supervisor of Music, Oak Park, Illinois.  
 "School Music Teaching."  
 C. H. Congdon, 378 Wabash Ave., Chicago, Illinois.

467. Gurney, Edmund  
 Late Fellow of Trinity College, Cambridge.  
 "The Power of Sound."  
 Smith, Elder and Co., 15 Waterloo Place, London, 1880.

468. Lombard, Louis  
 "The Art Melodious."  
 Theodore Presser, 1712 Chestnut St., Philadelphia, Pa.

469. Manchester, Arthur L.  
 Director of Music Department of Converse College, Spartanburg, S. C.  
 "Music Education in the United States."  
 Government Printing Office, 1908.

470. Rogers, Clara Kathleen  
 "The Philosophy of Singing."  
 Harpers and Brothers, Pub., N. Y. and London.

## DIVISION IX.

## MUSICAL MAGAZINES.

471. Musical Teachers' National Association ..... 1906.  
 (Studies in Musical Education, History and Aesthetics.)  
 "Address of Welcome" ..... 1906:9.  
 President Henry Churchill King, D. D., Oberlin College, Oberlin, Ohio.  
 "Music in the University" ..... 1906:21.  
 Prof. Albert Augustus Stanley, University of Michigan, Ann Arbor, Mich.

"The School of Music in the University" . . . . . 1906:32.  
 Prof. P. C. Lutkin, Northwestern Uni., Evanston, Ill.

"Music as a College Study" . . . . . 1906:43.  
 Prof. Henry Dyke Sleeper, Smith College, Northampton, Mass.

"Music in the College" . . . . . 1906:55.  
 Prof. Abram Ray Tyler, Beloit College, Beloit, Wis.

"The Development of Musical Power in the College Student" . . . . . 1906:61.  
 Prof. Hamilton C. Macdougall, Wellesley College, Wellesley, Mass.

"Should Music Count for College Entrance?" . . . . . 1906:66.  
 Prof. W. R. Spalding, Harvard University, Cambridge, Mass.

"Music in College and Secondary Schools" . . . . . 1906:70.  
 Prof. Leonard B. McWhoode, Columbia University, New York City.

"Music Credits in Secondary Schools" . . . . . 1906:76.  
 Ralph L. Baldwin, Supervisor of Public Schools, Hartford, Conn.

"Report of the Public School Commission for the Year Ending June, 1905" . . . . . 1906:85.  
 Herman E. Owen, Chairman. Supervisor of Public Schools, Madison, Wis.

"Musical Appreciation for the General Public" . . . . . 1906:107.  
 Thomas Whitney Surette, New York City.

472. Music Teachers' National Association . . . . . 1907.

"Musical Degrees in American Colleges" . . . . . 1907:31.  
 Prof. Rossetter G. Cole, University of Wisconsin, Madison, Wis.

"The Present Status of Music in Colleges" . . . . . 1907:40.  
 Prof. Leonard B. McWhoode, Columbia University, New York City.

"The Statistics of Musical Education" . . . . . 1907:46.  
 Prof. Arthur L. Manchester, Converse College, Spartanburg, South Carolina.

"The Movement for the Advancement of Music in Secondary Schools" . . . . . 1907:69.  
 Walter Scott, Secretary of New England Educational League, West Somerville, Mass.

"The Aims of Courses in Grammar Schools" . . . . . 1907:93.  
 Report of Sub-Committee of Public Schools.  
 Ralph L. Baldwin, Chairman, Hartford, Conn.

"Report of Public School Conference" . . . . . 1907:100.  
 Julia E. Crane, Chairman, Normal Institute, Potsdam, N. Y.

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 Lyman L. Wellman, Supervisor, Northampton, Mass.

"What May the University Do for the Composer?" . . . . . 1907:244.  
 Frederick S. Converse, Westwood, Mass.

473. Music Teachers' National Association . . . . . 1908.

"The Curriculum of a School of Music" . . . . . 1908:65.  
 George W. Chadwick, New England Conservatory, Boston, Mass.

"The Place of Music in Higher Education" . . . . . 1908:96.  
 Prof. Henry Suzzallo, Ph. D. Teachers' College, New York City.

"The Mission of Music in Colleges" . . . . . 1908:110.  
 Prof. Leonard B. McWhoode, Columbia University, N. Y. City.

"Music in Colleges"—Discussion..... 1908:118.  
 Rossetter G. Cole, University of Wisconsin, Madison.

"Music in Colleges"—Discussion..... 1908:120.  
 Prof. Albert A. Stanley, Syracuse University, Syracuse, N. Y.

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 Prof. Wm. A. White, Syracuse University, Syracuse, N. Y.

"Music in Colleges"—Discussion..... 1908:126.  
 Prof. Henry Dike Sleeper, Smith College, Northampton, Mass.

"Exigencies and Possibilities of Secondary Music Education"..... 1908:148.  
 Calvin B. Cady, Boston, Mass.

"Report of Committee on Public Schools"..... 1908:165.  
 Ralph L. Baldwin, Chairm. Supervisor, Hartford, Conn.

"Chorus Work in High School"..... 1908:179.  
 Wm. H. Critzer, Supervisor at Galion, Crestline, Mt. Gilead, Ohio.

"Social Music in Indianapolis"..... 1908:186.  
 Edward B. Birge, Supervisor, Indianapolis, Ind.

"A High School Music Course"..... 1908:187.  
 Will H. Earhart, Supervisor, Richmond, Ind.

"A Conclusion Drawn from the Inquiry into the Status of Music Education in Secondary Schools, Colleges and Universities"..... 1908:191.  
 Prof. Arthur L. Manchester, Converse College, Spartanburg, So. Carolina.

474. Music Teachers' National Association..... 1909.  
 "Observations Upon Musical Life in Germany"..... 1909:30.  
 Adolf Weidig, Chicago, Ill.

"The Possibilities of Opera in America"..... 1909:52.  
 Karleton Hackett, Chicago, Ill.

"Plain Song"..... 1909:80.  
 Winfred Douglas, Precenter of Cathedral, Fond-du-Lac, Wis.

"Children's Choir in the Non-Liturgical Church"..... 1909:93.  
 H. Augustine Smith, Chicago, Ill. Director of First Congregational Church.

"Report of the College Conference"..... 1909:118.  
 Prof. Henry Dyke Sleeper, Chairman, Smith College, Northampton, Mass.

"The Basis for Academic Credit"..... 1909:122.  
 Prof. Clarence G. Hamilton, Wellesley College, Wellesley, Mass.

"The Emphasis in Instruction"..... 1909:126.  
 Mrs. Elizabeth Battle Bintliff, Ripon College, Ripon, Wis.

"The Emphasis in Vocal Music"..... 1909:132.  
 Prof. Wm. F. Bentley, Knox College, Galesburg, Ill.

"Report of Public School Conference"..... 1909:141.  
 C. A. Fullerton, State Teachers' College, Cedar Falls, Iowa.

"The Musicianship of the Grade Teacher"..... 1909:144.  
 Caroline V. Smith, State Normal School, Winona, Minn.

"The High School Curriculum"..... 1909:151.  
 Prof. Leo R. Lewis, Tufts College, Mass.

475. Music Teachers' National Association..... 1910.  
 "The Function of the Concert Room"..... 1910:39.  
 Albert A. Stanley, University of Michigan, Ann Arbor.

"From a Publisher's Arm-Chair"..... 1910:61.  
 H. W. Gray, New York City, N. Y.

“The Influence of the Pianoforte on the General Development of Music”	1910:73.
Francis L. York, Detroit Conservatory, Detroit, Mich.	
“The Pros and Cons of the Mechanical Player”	1910:86.
George Coleman Gow, Vassar College, Ploughkeepsie, N. Y.	
“Music in the Home and Its Bearing Upon the Training of the Grade Teacher”	1910:157.
Peter W. Dykema, Ethical Culture School, New York City, N. Y.	
“The Grade Teacher’s Relation to Music in the Public Schools”	1910:164.
Arthur J. Abbott, Superintendent, Manchester, N. H.	
“What the Average Normal School Accomplishes”	1910:168.
Fred W. Archibald, Normal Schools, Salem and Farmingham.	
“State Certification of Teachers”	1910:174.
Herbert A. Milliken, Bay City, Michigan.	
“International Music Society”	1910:215.
476. Music Teachers’ National Association	1911.
“The Development of the Modern Orchestra”	1911:46.
Frederick A. Stock, Conductor, Chicago, Illinois.	
“Conductors and Non-Conductors”	1911:65.
Charles S. Skilton, University of Kansas, Lawrence.	
“Harmony Versus Theory—A Study of Meth”	1911:148.
Henry Dike Sleeper, Smith College, Northampton, Mass.	
“The Reconciliation of Art and Science in Vocal Teaching”	1911:181.
Robert E. S. Olmsted, Smith College, Northampton, Mass.	
“Specific Musical Education Versus Culture Through Music—Which?”	1911:200.
William A. White, Northwestern University, Evanston, Illinois.	
“Specific Musical Education in the Grades”	1911:204.
W. Otto Miessner, Oak Park, Illinois.	
“High School Music”	1911:211.
Edward B. Birge, Indianapolis, Ind.	
“Report Concerning the Present Status of Music in the High Schools of New England, New York and New Jersey. Has the Policy Inaugurated in 1906 Been Satisfactory?”	1911:217.
Peter Christian Lutkin, Pres. Northwestern Uni., Evanston, Illinois.	
477. Music Teachers’ National Association	1912.
Address of Welcome	1912:7.
Pres. James M. Tylor, L. L. D., Vassar College, Ploughkeepsie, N. Y.	
Address of Welcome	1912:9.
John C. Griggs, Vassar College, Ploughkeepsie, N. Y.	
“Physics and Music”	1912:36.
Prof. Edna Carter, Vassar College, Ploughkeepsie, N. Y.	
“The College Conservatory of Music”	1912:60.
Prof. J. Laurence Erb, Uni. of Wooster, Wooster, Ohio.	
“The Regeneration of Philistia”	1912:70.
Prof. Leo R. Lewis, Tufts College, Mass.	
478. Music Teachers’ National Association	1913.
“Music in Cincinnati”	1913.
Frank R. Ellis.	
“Municipal Music in New York City”	1913:16.
Arthur Farwell, Supervisor of Municipal Concerts.	

"Music as a Factor in Social Uplift" ..... 1913:25.  
 Mrs. Adolph Klein, Cincinnati, Ohio.  
 "The National Federation of Music Clubs" ..... 1913:31.  
 Mrs. Ella May Smith, Columbus, O.  
 "The Need of Correlation Between the Private and the  
 Public School Music Teacher" ..... 1913:154.  
 W. Otto Miessner, Oak Park, Illinois.  
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 "An Unsuspected Popular Instinct for Musical Education" ..... 1913:179.  
 Ralph L. Baldwin, Hartford, Conn.  
 "The Measurement of Musical Talent" ..... 1913:210.  
 C. E. Seashore, Prof. of Psychology, University of Iowa.  
 "The Standardization of Music Teaching" ..... 1913:219.  
 Discussion by five members.  
 "Coöperation Between Musical Societies" ..... 1913:240.  
 479. "The Town Crier" ..... Dec. 19, 1914:42.  
 Northwest Quarterly Musical Review.

## DIVISION X.

## EDUCATIONAL BOOKS.

480. Bagley, William Chandler.  
 Prof. of Education, Illinois University.  
 "Educational Values."  
 Macmillan Co., N. Y., 1911.  
 481. Boyer, Charles C., Ph. D.  
 Prof. of Pedagogy, Keystone State Normal School, Kutztown, Pa.  
 "Principles and Methods of Teaching."  
 J. B. Lipincott Co., Philadelphia, Penn., 1900.  
 482. California Teachers' Association ..... 1900.  
 Report of Music Department.  
 "The Growth of Children in Musical Sensitiveness."  
 Edward H. Starbuck, Stanford University.  
 483. Columbia University Contributions to Education.  
 Teachers College Series. 1912, Chap. V.  
 484. Commissioner of Education ..... Vol. 2, 1913:193.  
 485. Department of Interior, Bureau of Education.  
 Washington, D. C., Dec. 21, 1891.  
 486. Encyclopædia Britannica.  
 Cambridge Uni. Press, 1911.  
 487. Gillette, John M.  
 Prof. of Sociology in University of South Dakota.  
 "Vocational Education."  
 American Book Co., N. Y., Cin., Chicago.  
 488. Hall, G. Stanley  
 Pres. of Clark University and Prof. of Psychology and Pedagogy.  
 "Educations Problems."  
 D. Appleton and Co., N. Y. and London, 1911.  
 489. Hall, G. Stanley  
 "Adolescence."  
 490. Holland, Earnest O., Ph. D.  
 Sup't of Schools, Louisville, Kentucky.  
 "Columbia University Contributions to Education."  
 Teachers College Series, 1912.  
 491. Kiddle and Schem.  
 Cyclopædia of Education.

492. Leathes, Stanley, C. B., A. M.  
 "What is Education."  
 G. Bell and Co., London, 1913.

493. Maennel, Dr. S.  
 Prin. of Public School, No. 55, Manhattan, N. Y.  
 Auxiliary Education—"The Care and Training of Backward  
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 Doubleday, Page and Co., N. Y., 1909.

494. Monroe, Paul  
 Prof. of History of Education, Teachers' College, Columbia.  
 Cyclopaedia of Education.  
 The Macmillan Co., N. Y., 1911.

494b. Partridge, George Everett  
 Formerly Teacher in Clark University.  
 "Philosophy of Education."  
 Sturgis and Walton Co., N. Y., 1912.

495. Patterson's Educational Directory.....1914.  
 American Educational Co., Chicago and N. Y.

496. Shaw, Edward Richard  
 Prof. of Pedagogy, New York University.  
 "School Hygiene."

497. Thwing, Franklin  
 Prof. of Western Reserve University and Adelbert College,  
 Cleveland, Ohio.  
 "Education in the United States Since the Civil War."  
 Houghton, Mifflin Co., Bos., N. Y., Chicago, 1910.

498. Tyler, John Mason  
 Prof. of Biology in Amherst College.  
 "Growth and Education."  
 Houghton, Mifflin and Co., Boston and N. Y., 1907.

## DIVISION XI.

## EDUCATIONAL MAGAZINES.

499. Pedagogical Seminary.....Vol. 15, 1908.  
 "The Function of Music in the College Curriculum".....1908:117.  
 G. Stanley Hall, Pres. of Clark Uni. and Prof. of  
 Psychology and Pedagogy.  
 "The Psychology of Music and the Light it Throws on  
 Musical Education".....1903:358.  
 G. Stanley Hall.

500. Journal of Education.....Vol. 33, 1911.  
 "Bernard Shaw on Education."  
 B. J. C. Millington, A. M.

501. Journal of Education.....Vol. 34, 1912.  
 "Home Music Study Union"—Letter to the Journal.....1912:215.

502. Education.....Vol. 28, Feb., 1908.  
 "Are We Making too Much of Music?".....1908:361.  
 Austin Brerbower, Chicago, Ill.

503. Education.....Vol. 28, June, 1908.  
 "The Worth of Music in Education".....1908:646.  
 Luther L. Fentress, New York City.

504. National Educational Association.....1908.  
 "Music in the High School".....1908:844.  
 Osbourne McConathy, Sup't of Music, Chelsea, Mass.  
 "Music in the Schools from the Standpoint of the  
 Superintendent".....1908:840.  
 Wm. McKendree Vance, Sup't of Public Schools,  
 Delaware, Ohio.

"Our National Music" ..... 1908:836.  
 Mr. Francis Elliott Clark, Pres. of the Dep't.

505. National Educational Association ..... 1909.  
 "The Status of Music in the United States" ..... 1909:675.  
 Mrs. Francis E. Clark, Sup't of Public Schools, Milwaukee, Wis.

"Report of Committee on Terminology" ..... 1909:691.  
 Charles I. Rice, Director of Music, Worcester, Mass.

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 Elmer Ellsworth Brown, United States Commissioner of Ed., Washington, D. C.

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 John R. Kirk, Pres. of State Normal School, Kirkville, Mo.

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 Will Grant Chambers, Prof. of Education, Uni. of Pittsburg, Pittsburg, Pa.

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 "Boston the Cradle of Public School Music in America" ..... 1910:798.  
 Charles I. Rice, Director of Music in Public Schools, Worcester, Mass.

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 Edward B. Birge, Indianapolis, Ind.

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 "Music in the College" ..... 1911:803.  
 Arthur Toote, Boston, Mass.

"Public School Music in Relation to the Music of the Community" ..... 1911:790.  
 Elsie M. Shawe, Supervisor of Music in Public Schools, St. Paul, Minn.

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 C. A. Fullerton, Director of Music, Iowa State Teachers' College, Cedar Falls, Iowa.

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 Will Earhart, Director of Music, Public Schools, Pittsburg, Pa.

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 Eleanor Smith, Chicago, Ill.

509. National Educational Association ..... 1913.  
 "Music and Ethics" ..... 1913:602.  
 A. E. Winship, Editor of Jour. of Educ., Boston, Mass.

"Music and the Social Problem" ..... 1913:604.  
 Lucy K. Cole, Supervisor of Music in Public Schools, Seattle, Wash.

"Hints to Supervisors" ..... 1913:613.  
 Wm. A. Wetzell, Supervisor of Music in Public Schools, Salt Lake City, Utah.

## DIVISION XII.

## PHILOSOPHY AND PSYCHOLOGY BOOKS.

510. Bartholomew, Edward F., Ph. D., D. D.  
 Prof. of English Literature and Philosophy in Augustana  
 College and Conservatory.  
 "Relation of Psychology to Music."  
 The New Era Pub. Co., Rock Island, Ill., 1902.

511. Davies, Henry, Ph. D.  
 Formerly Lecturer on Philosophy and Aesthetics at Yale.  
 "Art in Education and Life"  
 R. G. Adams and Co., Columbus, Ohio, 1914.

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 Lecturer of Aesthetic and Modern Literature at University of  
 Finland, Helsingfors.  
 "The Origins of Art."

513. Santayana, George  
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 Prof. of Psychology in Berlin University.  
 "The Psychology of Tone—The Degrees of Tonal Fusion,"  
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 June E. Downey, Uni. of Chicago.

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 Prof. Max Meyer, Uni. of Mo.

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 Christian A. Rucknich, Ph. D.

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 Max Meyer, Ph. D., Honorary Fellow in Psychology at Clark University.

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 d. "The Music Layman" ..... Vol. 90, 1908:494.  
 Arthur Whiting.  
 e. "Good Music for All" ..... Vol. 93, 1909:327.  
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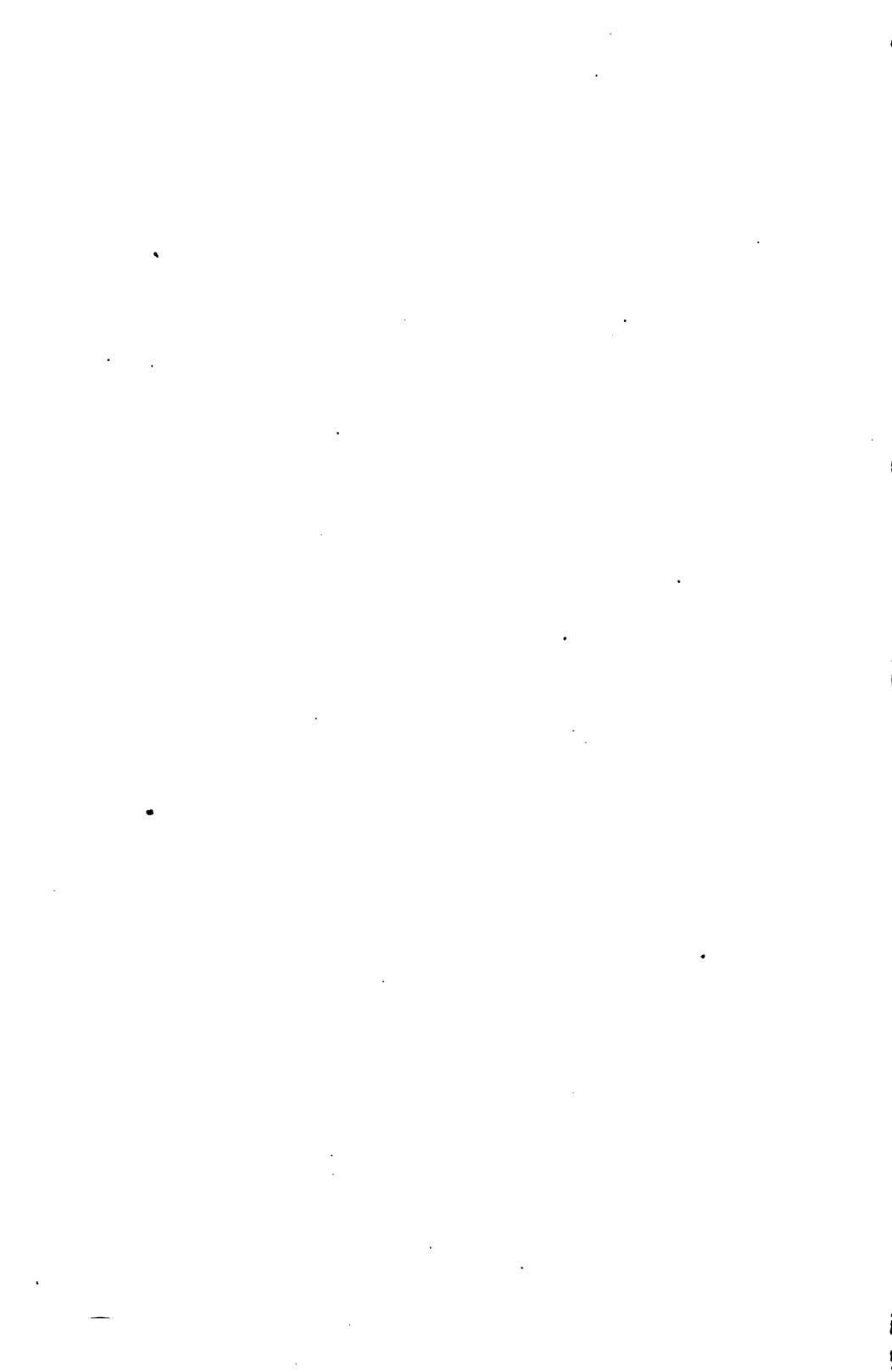
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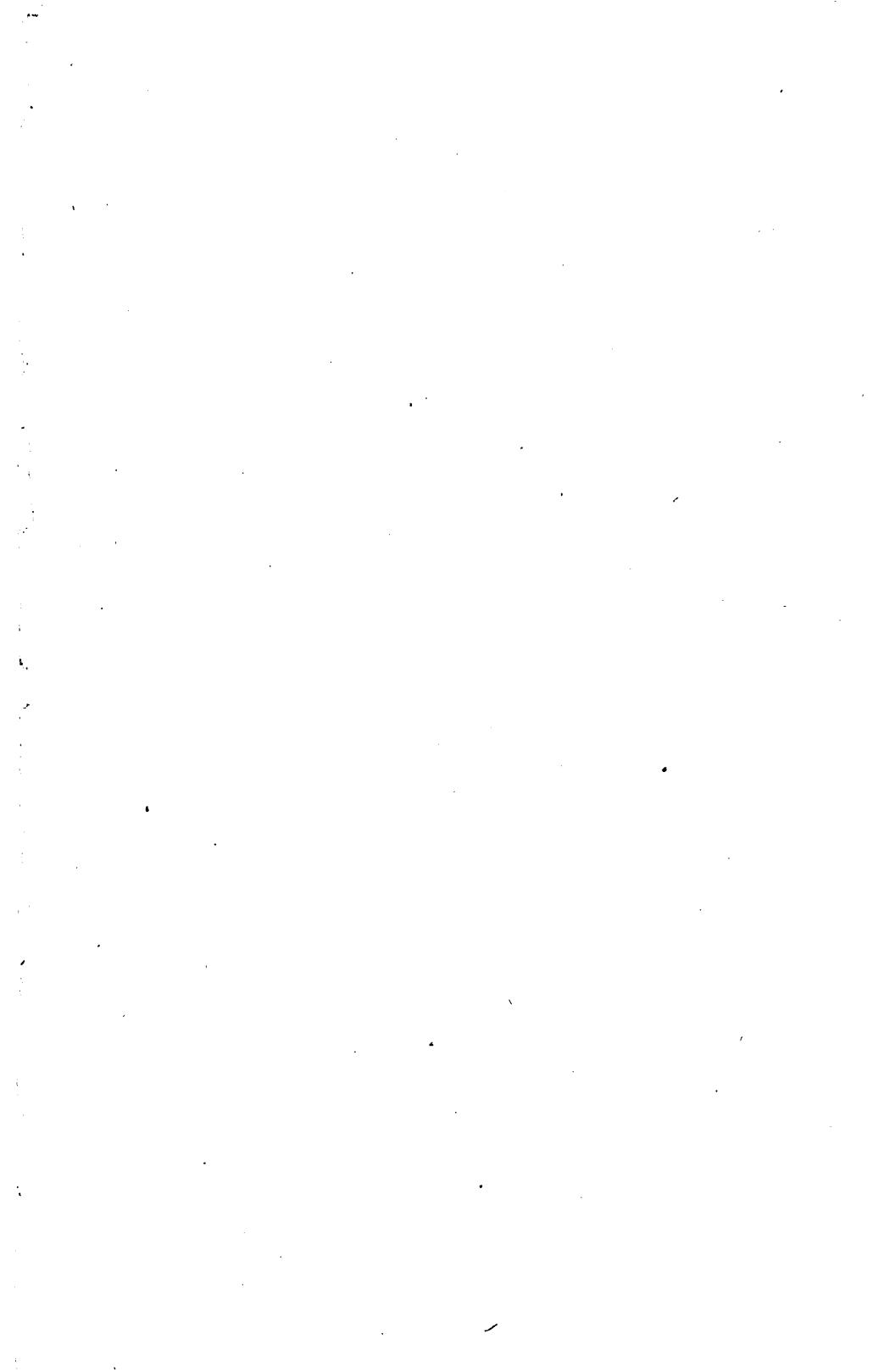
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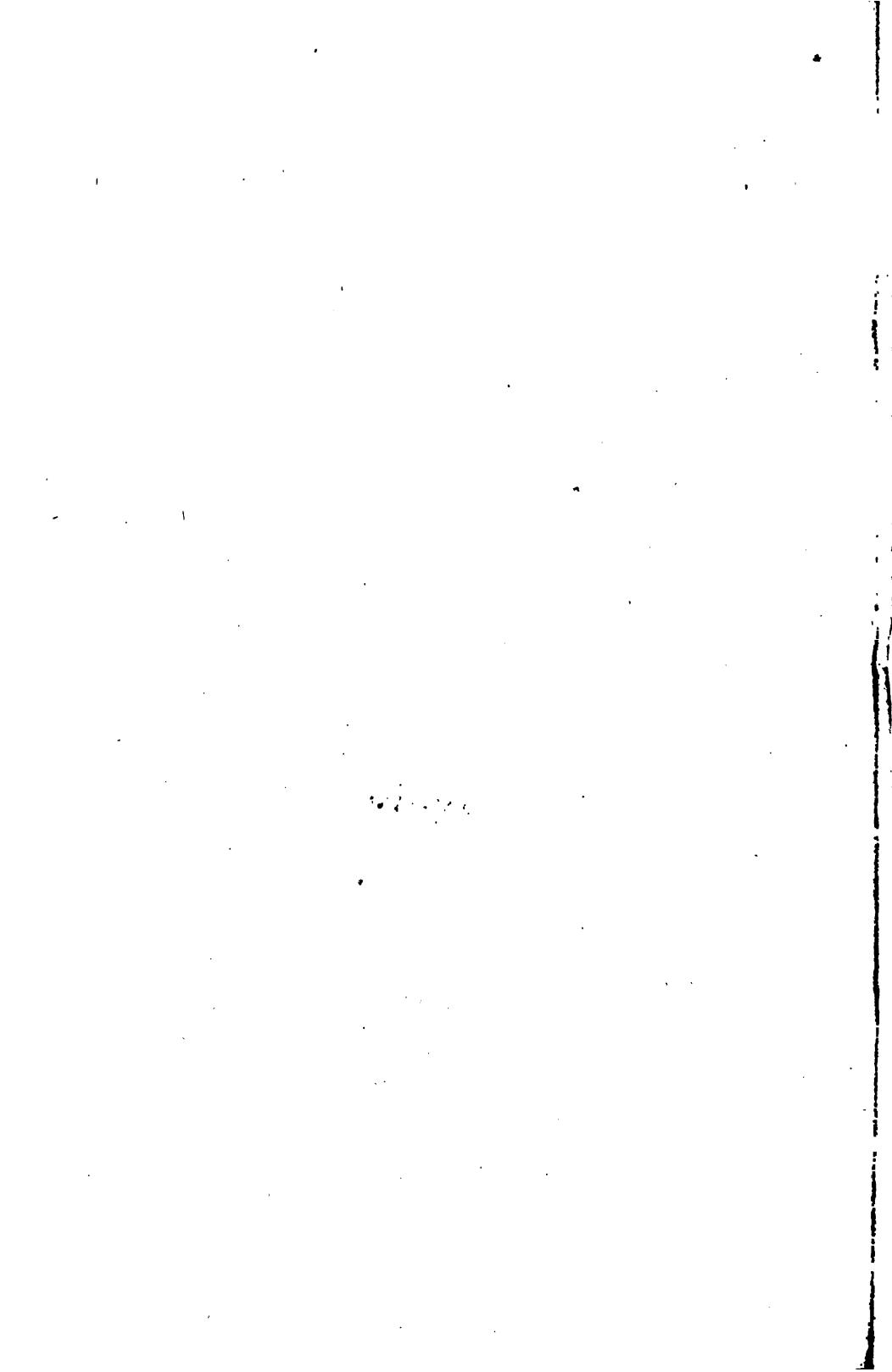
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